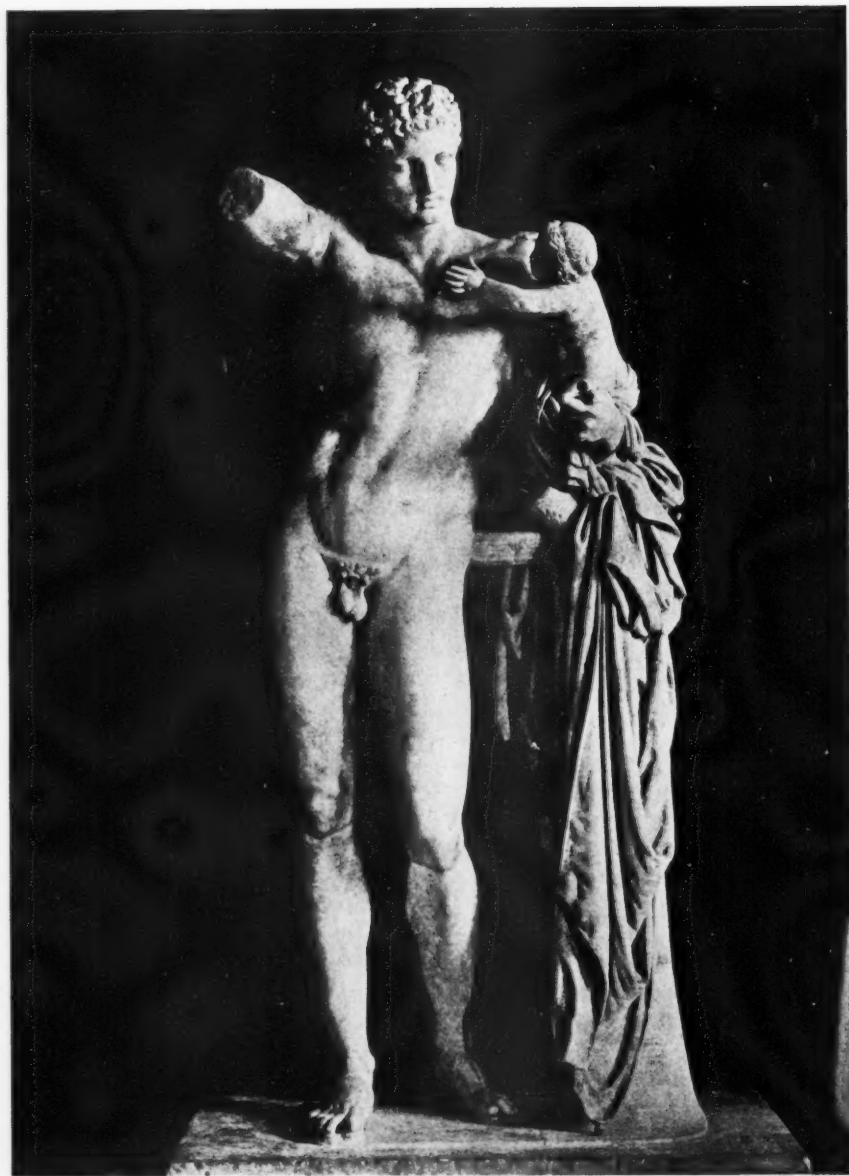


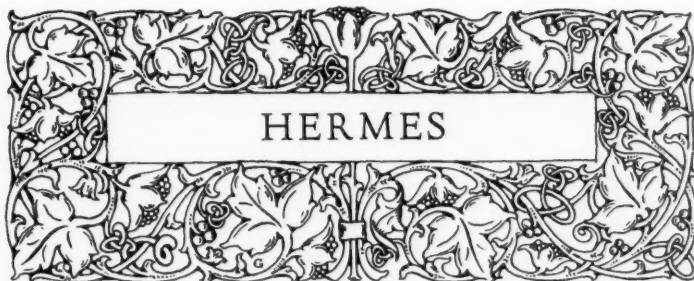


TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

-EMERSON



HERMES OF PRAXITELES
ORIGINAL GREEK STATUE IN THE MUSEUM AT OLYMPIA



Unto your shrine, O pagan god!
I come from distant lands,
As pilgrims unto Mecca draw
O'er desert's burning sands,

To gaze upon your god-like form
Praxiteles did ensnare
Within a block of marble cold,
Then fashioned it so fair

That Time in vain has tried to lead
You into Death's embrace,
But in his dark and dreary home
Immortals have no place.

Before your pagan form divine
My soul in rapture kneels;
I kiss your dreamy mystic face,
To which the sun-god steals

To kiss it too, before he goes
Into the realm of night,
To dream in darkness of the world
To which you bring the light.

Farewell! I leave you to return
To lands far o'er the sea;
Your lovely form I'll ne'er behold,
Your face no more I'll see;

Yet through the door of memory
On me will ever shine
The vision of that perfect life,
Your soul revealed to mine.

JUANITA TRAMANA



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LILLIAH MCCARTHY AS IPHIGENIA
IN GRANVILLE BARKER'S IPHIGENIA IN TAURIS OF EURIPIDES

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME III

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NUMBER 5

GREEK INFLUENCE UPON THE STAGE

CLARENCE STRATTON

DURING the season of 1909-10, one of the most marked novelties of the New York Opera was the revival of Gluck's *Orfeo*. Nearly everyone now knows at least one of its arias, *Che faró senza Euridice?* The first performance of this opera in 1764 and its more successful revision for Paris in 1774, and its sumptuous stage presentation during past seasons, were perhaps not in Greek fashion, yet the beauties of the music,—the second act is declared still a masterpiece,—were inspired by a pathetic story of heroic Greece. Thousands of people whose school mythologies had been forgotten for years, were stirred by the unhappy Eurydice and the forlorn Orpheus. Greek religion and myth became alive to them as never before.

On a lower plane and in a more humble way, yet contributing to spread the same interest, was a peculiar *ballet-divertissement*, *Cupid and Psyche*, presented at the Alhambra in London in 1909 and continued at various times

during the entire following season. Educationally, perhaps, the influence of this beautiful pantomime was as far-reaching as the effect of any more serious production. The vaudeville acts that preceded it were not above the ordinary, so the house filled up slowly, but at every performance before the *spectacle* began, the auditorium was filled. It made an impressive and beautiful conclusion to an evening, and sent a person away with a more pleasing picture in his mind and a better taste in his mouth than the usual spectacular shows. While the music was good, and the stage groupings well arranged, and the pantomimic acting excellent, the feature was the presence of Mme. Léonora, a French dancer and actress. First of all, Mme. Léonora had a face more attractive than pretty, and a body that was superb. She danced in sandaled feet, and long swathing draperies, that nowhere exposed the bare body or disclosed the legs. Underneath the closely drawn sheath, her body posed



PAVLOVA

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and changed its position as do the figures on certain vases in the British Museum, and the small *terra-cotta* statuettes of Tanagra. All her dancing was quite restrained, quite dignified, extremely beautiful. For many of us, it realized our conception of the Greek dance in all its grace and sinuousness.

In like manner, yet in a much higher and more dignified way, Paris enjoyed two operas on classic lines. We need merely mention the *Aphrodite* of M. Pierre Louys, for it is not so much Greek as Alexandrian in its material, and furthermore, though it may be veracious, it accentuates only a few elements of ancient life, and those not the most normal and attractive. The more significant event was the production at the Opéra Comique of *Le Mariage de Télémaque*.

By far the most notable musical event of Europe was the *premier* of *Elektra* by Herr Richard Strauss. As drama his work is far from any ancient production. Since the opera is continuous, there is no opportunity to use the chorus to mark divisions, though the tremendous tragedy does end with the exultant dance of Electra. Some of the music has been pronounced great, some tawdry; one singer declares it consists of a succession of shrieks and howls; another (perhaps the same) says to sing the leading rôle works her up to such a degree as to be weakening; some critics declare it is far away from opera, since the greatest effects are made by the orchestra. With any or with all of these statements true, one fact remains. Here is a significant musical composition owing its inspiration and depending largely for its ultimate worth on the story of three great—though not equally great—Greek plays, the *Electra* of Sophocles, the *Electra* of Euripides and the *Chæphori* of Æschylus.

In the *Elektra* of Herr Strauss, in the repeated performance of Racine's *Phédre* by Mme. Sarah Bernhardt, and in the recent *Fedra* by Signore Gabrielle D'Annunzio, we have the acted classic drama, the most effective agent of disseminating not only a knowledge of the ancient masterpieces, but a love for them. The drama reaches more people in a short time than any other literary form. Nearly all theatres seat more than fifteen hundred spectators; in the seven performances of a single week, 10,500 persons may look upon a play. This is more than by any amount of clever advertising could be induced to read a serious book. To become thrilled by a printed page requires a more or less actively controlled concentration, an application not to be disturbed by any interruption. The theatre requires only the active volition of going;—once inside, the spectator is induced by every circumstance to listen to the lines and to watch the acting. Almost incalculable *may* be the effect of a great performance. The simulation of real life, the animate figures, the changing voices, the passions shifting across the countenances, the tense situations—all these make truly living pictures that burn themselves upon his brain, to flit before his fancy in solitude, to recur as illustration in a conversation, to "point a moral or adorn a tale." It is no wonder then that Hellenic enthusiasts hope in the drama to find their most powerful agent; nor is it any wonder that passive people think of Greek life and literature as reflected in the drama rather than as described in books. Fortunately for Greece, as for the France of Molière, the Spain of Cervantes, and the England of Shakespeare, its masterpieces are nearly all dramas. They were the models of Rome. They showed the Renaissance Italian how to



Courtesy of F. Kajiwara, St. Louis

ANDREAS PAVLEY



EDITH WYNNE MATTHISON
AS ANDROMACHE IN EURIPIDES' "TROJAN WOMEN"



ANNA PAVLOVA AND MICHAEL MORDKIN

Courtesy of The Theatre Magazine

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write to please his newly cultured audiences. They imposed their laws,—legitimate or unfathered,—upon France for four centuries. And they even curbed and restrained the unruly spirits of Elizabethan England on the popular stage, while they tempted a large number of university and court poets to slavish reproduction. Now they seem to be coming back into their own as integral parts of our dramatic literature,—as acting parts, too, not as mere closet plays.

It would be interesting to follow the gradually awakened modern interest in these splendid old plays. The beginning would undoubtedly be in the universities and colleges, where enthusiastic professors and ambitious youths performed sometimes in English, and sometimes with sophomoric audacity, in Greek itself. The University of Pennsylvania offered *The Acharnians* of Aristophanes with music especially composed by Dr. Hugh Clarke many years ago and recently the faculty and students of the University of California presented in their Greek theatre, the *Ædipus*.

The value of such events cannot be overestimated. They make real what might remain dead words of a dead language spoken by a dead race. They make the "Glory that was Greece" a real thing to the college student who attends or who takes part. They play on healthy emotions of fear, pity, reverence, obedience, scorn; they arouse hearty laughter at the cheat, the liar, the vainglorious;—qualities and characters as eternal as life itself. But their work is more or less merely educational. This influence must be supplemented by some means bigger, broader, less amateurish, more serious in the eyes of the world. In the appearance of this professional element, business-like in a way, if you will, yet none the less



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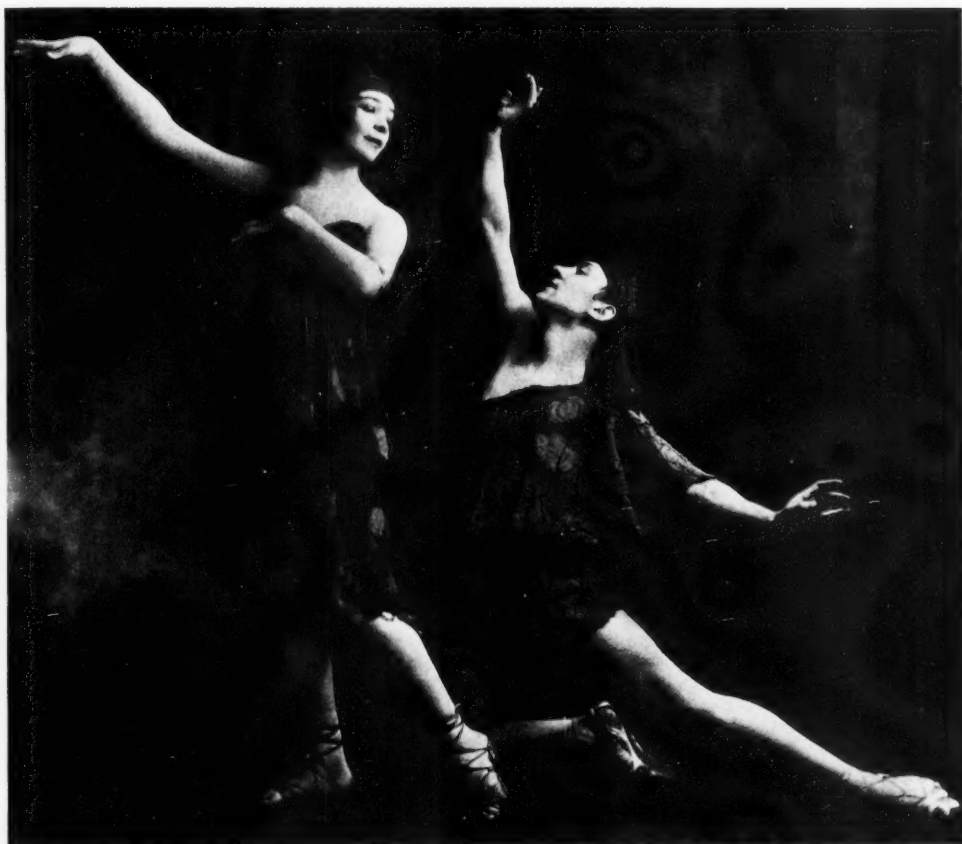
ISADORA DUNCAN



THAMARA SWIRSKAYA

Courtesy of F. Kajiura, St. Louis

ART AND ARCHAEOLOGY



THAMARA SWILSKAYA AND SERGE AKRAIMSKY

Courtesy of F. Kajiura, St. Louis

artistic and high-minded, lies the significance of the whole movement. What might have been dismissed as a pedagogic diversion if it had been confined to institutions of learning, what might have been dubbed a "fad" if forced upon a suffering public by a few undeterred fanatics, cannot be laughed down nor waved away when professional theatrical companies will offer Greek tragedies and common-sensed people will pay for tickets to see them.

And this seemingly Utopian condition has at last been realized. Tens of

thousands have seen Mr. Granville Barker's production of the *Iphigenia in Tauris* and *The Trojan Women*, and The Little Theatre Company of Chicago has been playing the latter to capacity houses throughout the United States. Miss Margaret Anglin has given splendid productions of the *Antigone* of Sophocles in the stately Greek theatre at Berkeley, California. These old plays with their insistence on unity of place require so little scenery that all setting is easily dispensed with. Their stories, since they depend practically on no



LILLIAH MCCARTHY AS HECUBA
IN GRANVILLE BARKER'S *TROJAN WOMEN* OF EURIPIDES

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extraneous heightening, are as moving when depicted among the trees of a wood as upon a boxed-in stage. During summer seasons the Coburn players have been giving out-of-doors the Gilbert Murray version of the *Electra* of Euripides,—a great drama, yet hardly so pathetic as the Sophocles play. This small group of conscientious actors is making known to all parts of the United States this sincere, affecting tragedy.

One other artistic revival has aided and abetted this one. A new interest in dancing has swept all over western Europe. No longer does the ordinary ballet dancing satisfy. There must be more mind, more intellect, more grace, in the art, to draw audiences now. Russian dancers with their wild Slavic rhythms, and their subdued, restrained grace and power of motion have been quite to the front in both Europe and America. The artists and the critics will have to settle, or dispute, whether Beethoven's music *may* be danced, whether natural grace permits sandals or forbids them, whether long enveloping or scanty exposing draperies should be worn, whether dancing is a fine art capable of individual creative expression and interpretation or a series of mechanical gymnastics. In any case, it must be admitted that in the performances of Isadora Duncan, of Anna Pavlova and Tamara Swinskaya, of Michael Mordkin and Andreas Pavley, the costumes, the poses, the steps, the pictures, the motions, of many of their dances suggest Greek figures;—in many cases it would be difficult to believe that the poses, the gestures, the steps were not copied from figures on Greek vases.

Plays on Greek models we accepted, music inspired by Greek themes we listened to and applauded, Greek plays in English moved us. We prefer our

grand opera in German, French, and Italian, quite willing to make ourselves familiar with the stories before we go to the rendition. We have welcomed leading actors and actresses from abroad and have crowded the performances of plays in French and in Italian. Would we make ourselves intelligent to the extent of reading a Greek play before we went to see it? One man was enthusiastic enough to make the experiment that required these things from an audience. Mr. Raymond Duncan organized, trained a group of native Greeks and offered the American public the *Electra* of Sophocles as played before audiences two thousand years ago. It was a brave undertaking, but the criticisms and the appreciation of audiences repaid Mr. Duncan and his associates for a remarkably artistic work.

Unfortunately, after the first performances in New York, no actress could be secured to play the rôle of Chrysothemis, the sister of Electra, an integral part of the development of the plot. In subsequent representations, therefore, scenes had to be omitted. This detracted from the effect of the plot, for these scenes with her sister expose other phases of the avenging daughter's character, and, in addition, offer excellent opportunities for the actresses of both rôles. Even with these omissions the play was effective in a score of ways.

When the curtain goes up, an almost bare stage is disclosed. To the left two steps lead up to the pillared portico of the palace of King Ægisthus. At the back of the stage rise an altar to Apollo and the rude tomb of the lamented King Agamemnon. Back of this meagre setting, in fact around the sides and rear of the stage, hangs a dark smoke-blue curtain in long graceful folds. To the strains of the song of home-coming, in

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the fourth diatonic mode (the Mixolydian) sounding like a series of wailings from the strings with the flutter of a flute above them like the sighing of windy gusts, enters the Attendant, followed by Orestes and Pylades. As they stand upon the stage and elaborate the plot to avenge the murder of the beloved father and king, the actors take no positions in groups. They stand in a single straight line parallel to the front of the stage, and this line is preserved except when crossings are necessary. This plan is followed throughout the entire play. The chorus stands in a single line, the individual characters make nearly always, almost flat silhouettes against the background, presenting to the audience expressive or contorted profiles; an extended arm in front of the body and the balancing other arm behind the body. We believe this is entirely in keeping with the spirit of the early Greek theatre, where the distance between actor and spectator enforced the positions that made the most distinct outlines against the neutral backgrounds. The acting of the men is good, but the acting of the two leading women is better. The mere entrance of Electra in Act I is affecting in its perfect simplicity, as garbed in a gracefully falling tunic she steps from the portico to place an offering upon the altar of Apollo.

The interest rises rapidly in the second act. Clytemnestra as played by Eleni Sikelianos of the Royal Theatre, Athens, is a remarkable delineation, depending entirely on sincere acting. Her costume is a dark red cloak looped up over the left shoulder, above a dark brown under-vestment. A broad red ribbon binds her brows. By the grace of her body and the expression of her face, she exhibits all the pride, the anger, the challenge, of the guilty queen.

Her arms are as speaking as her voice;—whether extended in anger, or bent in argument, or undulating in prayer; they rise and fall with the rhythm of verse, or wave from one position to another, they slowly unfold from shoulder to fingertips in an undulation of entreaty to Apollo, they stiffen in anger against a recalcitrant child. The succeeding scene in which the Attendant relates the false report of the death of his young master in a fall from his chariot is likewise a splendid bit of acting. At the end of his recital, the unhappy Electra droops sadly on the steps of the palace. The lyric choral dance in the first mode (the Dorian) which ends this second act is much better than the dance which closes the first.

When Orestes comes to his sister and discloses himself, what a change sweeps over Electra's body! Her spirit that has been crouching down upon itself unfolds like some lithe animal;—her body thrills and throbs in every fibre at the unexpected joy, at the renewed hope of vengeance. With the chorus on the stage Orestes enters the palace to stab his wicked mother. When the cries of the terrified woman come out from the house, cold shivers run up and down the spectators' spinal cords, their skins grow icy, and as the last appeal for mercy ends in a throat sob, their blood turns cold. It is not the sound of Clytemnestra's voice alone that induces these tributes of feeling, of noble pity,—but as much the sight of the nerve-racked daughter on the stage. From the time Orestes steps into the palace until he returns sword in hand, Electra apprehensive lest Ægisthus return too soon, is like an agitated panther. Back and forth she glides, now listening at the steps, now straining her eyes to catch the first glimpse of the second victim;—her body draws up like a

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restrained spring, her face is almost living death, yet the force of life is hurting her,—her left arm is bent back tight so that her hand moves not from her head, her right arm is half extended, rigid. Yet all the time her hands are fluttering like the wings of a dying white butterfly. It is thrilling, it is a real triumph.

The Hellenistic revival,—if there is to be one,—has already made amazing progress. An interest in things Greek has passed from the educational institutions to the musicians,—to the professional actors,—and on to the people at large. This is not in one country

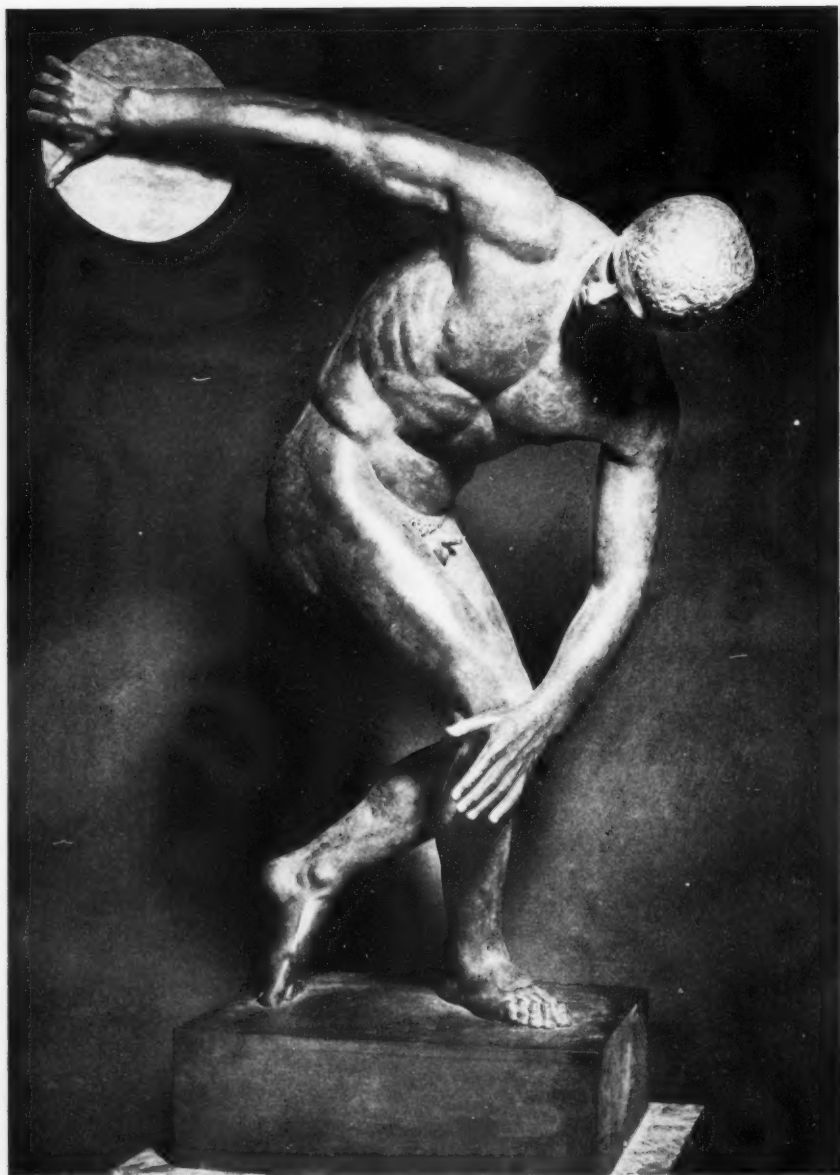
only, nor among the people of a single language,—seemingly all the so-called "progressive" peoples are touched by this far-reaching revival. From plays in colleges, through modern imitations of Greek plays, through musical settings of Greek themes, to first, Greek plays in English, and last, to successful productions of great classic plays in their own language;—surely these indications are significant. All these facts indicate clearly a well-defined Greek influence upon the stage of to-day.

*Central High School
St. Louis*

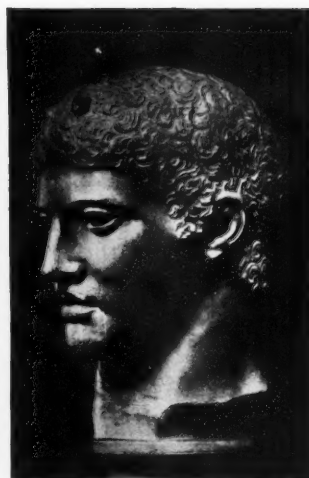


WOMEN OF THE CHORUS
IN EURIPIDES' *TROJAN WOMEN*

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DISCOBOLUS, AFTER MYRON, RESTORED CAST
TORSO FROM STATUE IN MUSEO DELLE TERME, ROME



HEAD OF MASSIMI DISCOBOLUS

THE SCULPTOR MYRON IN THE LIGHT OF RECENT DISCOVERIES

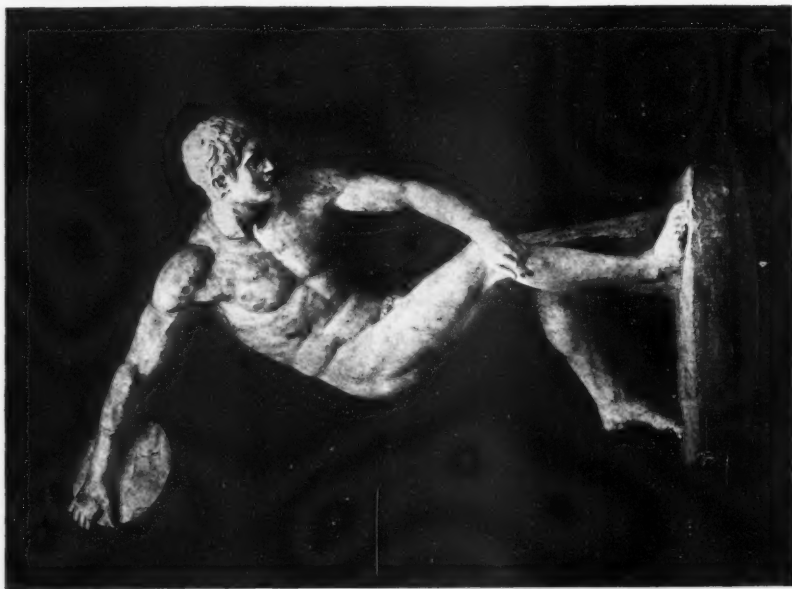
I—THE DISCOBOLUS OR DISCUS-THROWER

GEORGE H. CHASE

IN the history of Greek sculpture during that brilliant period which marks the transition from archaism to perfect freedom, the thirty years, roughly, between 480 and 450 B. C., three names stand out with especial prominence: Myron of Eleutheræ, Calamis of Athens, and Pythagoras of Rhegium. For each of these sculptors a considerable list of works can be drawn up from the statements of ancient writers, and it is clear that they were the leaders in the rapid development which made possible in the next generation the universally admired works of Phidias and Polyclitus and their contemporaries. Calamis and Pythagoras, in spite of much modern theorizing, remain little more than

names. Not a single work of either master has yet been surely identified. With Myron, on the other hand, the case is very different. Two of his works, the Discobolus, or Discus-thrower, and the group representing Athena and Marsyas, are preserved in a number of copies, and these, in turn, make it possible to attribute to this sculptor, on grounds of style, a number of other works.

It is not my purpose here to discuss these attributed statues, but to consider in some detail the most famous of the certain works, the Discobolus, with reference especially to a recent discovery by which our knowledge of this statue and of Myron himself has been very notably advanced.



DISCOBOLUS IN THE BRITISH MUSEUM



DISCOBOLUS IN THE VATICAN

ART AND ARCHAEOLOGY

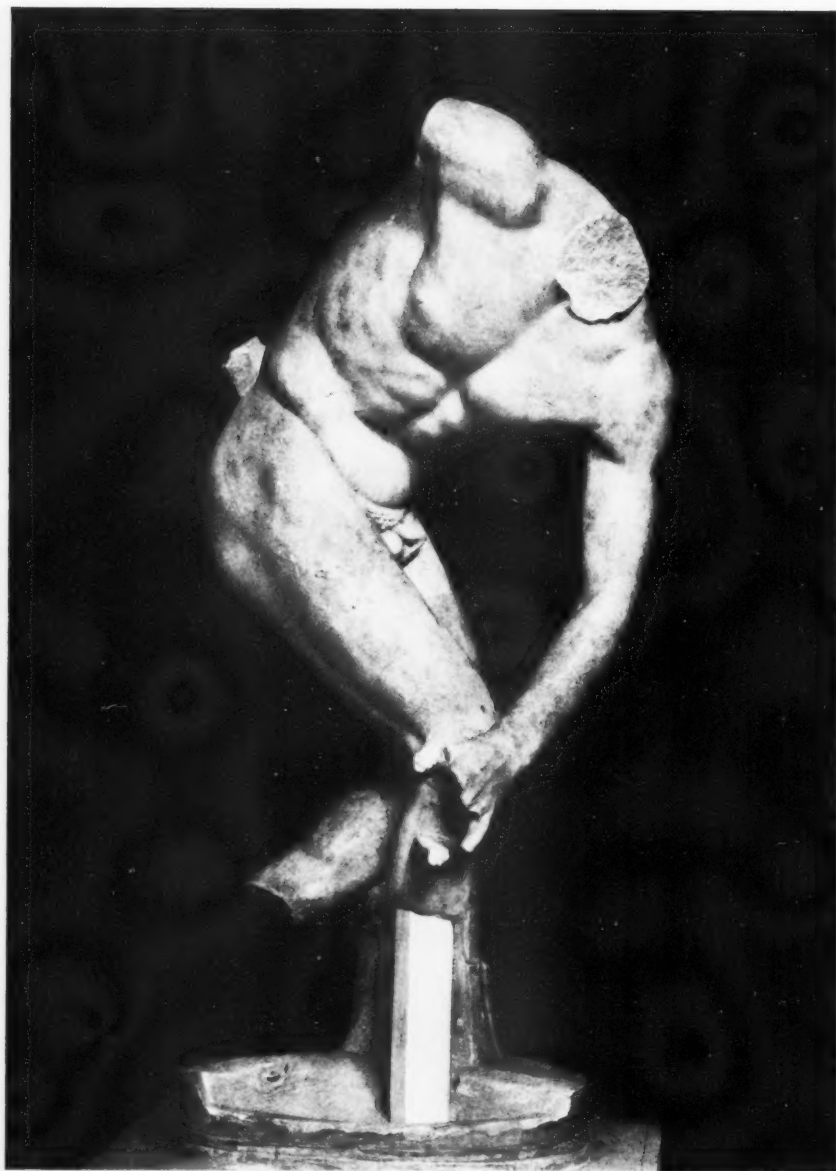
The general appearance of the Discobolus has long been known; indeed, the statue is one of the most familiar and one of the most admired of ancient works. The bronze original, like almost all the most famous Greek statues, is lost,—melted up, no doubt, for the metal it contained, during the Dark Ages,—but we have, fortunately, a number of copies of varying degrees of excellence, executed in Roman times. The identification of this particular type as the Discobolus of Myron depends upon an interesting passage in the *Philopseudes* of Lucian. In this dialogue one character asks another, "You surely do not speak of the Discus-thrower who is bent down into the position for the throw, turning towards the hand that holds the discus and bending the other knee slightly, like a man who will straighten himself at the throw?" And the other replies, "No, for that Discus-thrower is one of the works of Myron."

Among the Roman copies the best known are two, one in the British Museum, the other in the Vatican (page 266). Both of these statues were found in 1791 in the ruins of the famous Villa of Hadrian near Tivoli, familiar to all visitors to Rome. They were both considerably damaged and both have suffered from "restoration," that is, from the replacing of missing parts by new pieces. Quite apart from the restorations, however, these statues suffer from certain defects which are common to many Roman copies of Greek works. The awkward tree-stumps which the copyists found necessary to support their figures when they translated a bronze statue into marble greatly injure the effect. The Vatican Discobolus, especially, seems almost to sit upon the heavy support, and the freedom of the pose, which must have been

one of the most impressive features of the original, is here completely lost. Technically, too, these two figures are decidedly poor; the marble is carved in a very hard and lifeless manner, which surely does injustice to Myron's statue. The relaxed muscles of the left arm in the British Museum copy (in the Vatican example the left arm is restored) afford, perhaps, the most striking example of the copyist's lack of skill, or, perhaps better, lack of interest.

But the most disturbing features, after all, of these two copies from the Villa of Hadrian are the two heads, which look downwards toward the ground and give the impression, as Herbert Spencer is said to have remarked, that the athlete "is about to fall on his face." Such a position contradicts the description of Lucian and in this respect it is clear that these two copies are incorrect. Their evidence in regard to the position of the head must be rejected in any case, for the muscles of the neck in the British Museum copy show that the head should be turned, not looking straight down; and the head of the Vatican copy is entirely a restoration, based on the wrongly-placed head of the British Museum statue. It is, moreover, a much debated question whether the head of the British Museum example really belongs to this statue at all. The hair is certainly worked in a freer manner than appears in other copies.

The exact position of the head would doubtless have caused long discussions, if it were not for the existence of a third Roman copy, commonly called the Massimi or Lancelotti Discobolus (page 270). This statue was found in 1781 on the Esquiline Hill. It was for some time in the Palazzo Massimi alle Colonne in Rome, but later passed into the collection in the Palazzo Lancelotti.



NEW DISCOBOLUS (HEADLESS) FROM PORZIANO
IN THE NATIONAL MUSEUM IN THE BATHS OF CARACALLA

ART AND ARCHAEOLOGY

For many years now it has been inaccessible even to students of Greek art, so that it is only known (except to very few) from photographs and small casts. A full-sized mould from the head, also, was discovered some years ago in the Louvre in Paris, so that casts of this are now available. Even from these unsatisfactory materials for study, however, it is clear that the Lancelotti figure is greatly superior to the copies from the Villa of Hadrian. It is marred by the copyist's tree-stump, to be sure, and there are some slight restorations, but the photographs suggest that the workmanship is much better than that of the other copies. Most important of all, the head has never been broken from the statue and undoubtedly reproduces the original position. The description of Lucian applies exactly. This Discobolus is "bent down into the position for the throw, turning towards the hand that holds the discus and bending the other knee slightly, like a man who will straighten himself at the throw."

Another merit of the Lancelotti copy is that it shows the left wrist pressed firmly against the right knee, a more natural motive than the loosely hanging arm of the other examples. Its principal fault is that the whole figure is tilted backwards in such a way that it seems to lean heavily against the tree-stump in a position that could not be maintained if the stump were removed. This is thought to be due to careless setting of the figure on the modern plinth, but the point is one that cannot be surely determined until the statue is made more accessible to critics.

Other well-known copies and reflections of Myron's statue need not be considered here. Among the more interesting are a small bronze statuette in the city of Munich which is obviously based on Myron's work, but in which

all the forms, especially the head with its strong expression of excitement, betray the taste of a later age; a curious copy in Florence (page 271) which shows very strikingly how restorers not infrequently failed to recognize the nature of the fragments of ancient statues entrusted to them; a head in Berlin; and a right arm only from still another copy which is preserved in the Casa Buonarroti in Florence.

In recent years several attempts have been made to reproduce more exactly the appearance of the Discobolus by means of plaster casts. The best result, unquestionably, was obtained by combining a cast of the Vatican body (with the disturbing tree-stump cut away) with a cast of the Lancelotti head and finishing the whole with a coating in imitation of bronze (page 272). Some parts, where the Vatican statue is restored, were supplied by a study of the photographs of the Lancelotti copy, and the left arm, which was so weakly modelled by the restorer of the Vatican copy, was simply neglected and a new arm of more energetic character supplied.

This figure might almost be said to epitomize what was known of the Discobolus up to a few years ago. In 1906, however, excavations in the ruins of a Roman villa at the modern Castel Porziano, some eleven miles southwest of Rome and not far from the site of Pliny's famous villa at Laurentum, brought to light what is undoubtedly the best copy of the Discobolus that has yet been recovered (page 268). The land on which the discovery was made forms a part of one of the royal estates, and the statue, in accordance with the Italian law relating to antiquities, was thus the property of the king. Vittorio Emmanuele III, with characteristic generosity, presented it to the state,



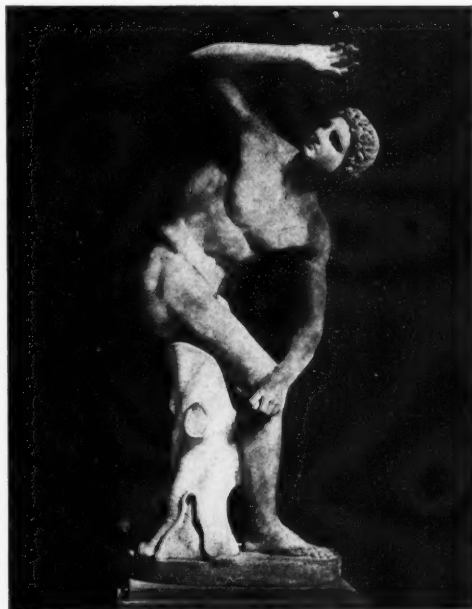
THE LANCELOTTI DISCOBOLUS
IN THE LANCELOTTI PALACE, ROME

ART AND ARCHAEOLOGY

so that it is now exhibited in the National Museum in the Baths of Diocletian.

The new statue, unfortunately, is far from complete. But even a superficial examination serves to show its superiority to the copies previously known. Most noticeable of all its qualities is the greater roundness and lifelikeness of the muscles of the breast and abdomen, qualities which very surely are copied from the original and which give a much more favorable impression of Myron's knowledge of anatomy and skill in modelling than we should ever have gained from the hard, flat treatment of these parts in the other copies. The Lancelotti example is said to show similar qualities, but they certainly do not appear in the published photographs. The left arm, too, with its well developed muscles, brought out by the pressure of the wrist against the knee, and the left hand with its straining tendons furnish further evidence that we are dealing with the work of a painstaking and skilful copyist. Finally, the small tree-stump, large enough to support the figure but so placed that it is hardly noticeable, suggests a sculptor who did his best to retain the effect of the original bronze.

If the Castel Porziano figure had been found a hundred years ago, it would have been turned over to a marble worker and completely "restored." In accordance with the best modern practice, the authorities of the Museo delle Terme left the figure untouched except for the simple block of marble which was necessary for support. But they accomplished everything that could have been gained by restoration by making, under the direction of Professor Rizzo, a new reconstruction of the Discobolus, using the evidence that the new copy affords



DISCOBOLUS IN UFFIZI GALLERY, FLORENCE

(page 264). Missing parts were supplied from the best available sources; the head, from the Lancelotti figure; the right arm, from the example in the Casa Buonarroti; the feet, from the British Museum copy. In the Museo delle Terme the reconstruction is set up beside the figure from Castel Porziano, so that the visitor may study and compare them at his leisure. If one were not an archaeologist, one would be tempted to call the new reconstruction the "last word" on the Discobolus. But in archaeology there are no "last words." Tomorrow the spade of the excavator may bring to light new evidence which will make it necessary again to examine the question in all its details. Even an original like the Hermes of Praxiteles is not without its problems. Yet in a sense it is not improper to call the new reconstruction the last word. It surely brings us nearer



DISCOBOLUS. BRONZED CAST
FROM VATICAN STATUE. HEAD FROM LANCELOTTI STATUE

ART AND ARCHAEOLOGY

to the original statue than anything that we have had before.

What, then, can we learn from the Castel Porziano copy and Professor Rizzo's reconstruction in regard to Myron himself? Not much, perhaps, that is absolutely new. The copies that were known before, combined with the statements of ancient writers, were enough to show the striking characteristics of the sculptor: his fondness for difficult and contorted poses, unusual in works of the fifth century, combined with a certain Greek restraint, so that he chose for his figures a pose that was not absolutely momentary, but could be held,—a moment of "arrested motion"; greater realism than was displayed by his predecessors and most of his contemporaries, so that his *Ladas* and the famous cow could be praised for their realistic qualities, and, at the same time, something of the idealism of the fifth century, so that the *Discobolus* is not a portrait of an individual, but a generalized conception of the ideal athlete; and a certain lingering archaism in the treatment of the hair, such as is noted in the ancient criticism recorded by Pliny. All these qualities of Myron's style the new statue merely serves to confirm; and since it is headless, it gives us no new ideas as to the type of head preferred by Myron, the point on which so many conjectural identifications of Myronian works turn.

In certain minor details, however, the new statue does modify our conception

of Myron. It suggests, for one thing, somewhat greater moderation in this sculptor of contorted figures than it has been customary to attribute to him. The pose of the figure from Castel Porziano is firmer, the "ponderation" of the statue better than that of the other copies. The right arm is not raised quite so high,—the bit that is preserved is sufficient to show this,—with the result that greater reserve force is suggested, and Myron (in this case, at least) seems nearer to the Greek ideal of "Moderation in all things," less far removed in spirit from Phidias and Polyclitus than we have been accustomed to think him. Again, the rendering of the muscles, as has been noted before, shows little of that hardness which appears in other copies of the *Discobolus* and which has often been explained as due to lingering archaism. The forms in the Castel Porziano statue show more analogy to those of the *Doryphorus* and the *Diadumenus* than to those of the *Tyrannicides*. There is the same tendency to model in large masses with well-defined bounding lines that appears in the athletic figures of Polyclitus and other masters of the Great Age. With this copy before us, we see more easily why Myron, in spite of his earlier date, is constantly associated in ancient tradition with the greatest of the Greek sculptors, Phidias, Polyclitus, Scopas, Praxiteles, and Lysippus.

Harvard University



JADE FIGURINE FROM MEXICO
IN UNITED STATES NATIONAL MUSEUM

THE OLDEST DATED AMERICAN MONUMENT

A NEPHRITE FIGURINE FROM MEXICO

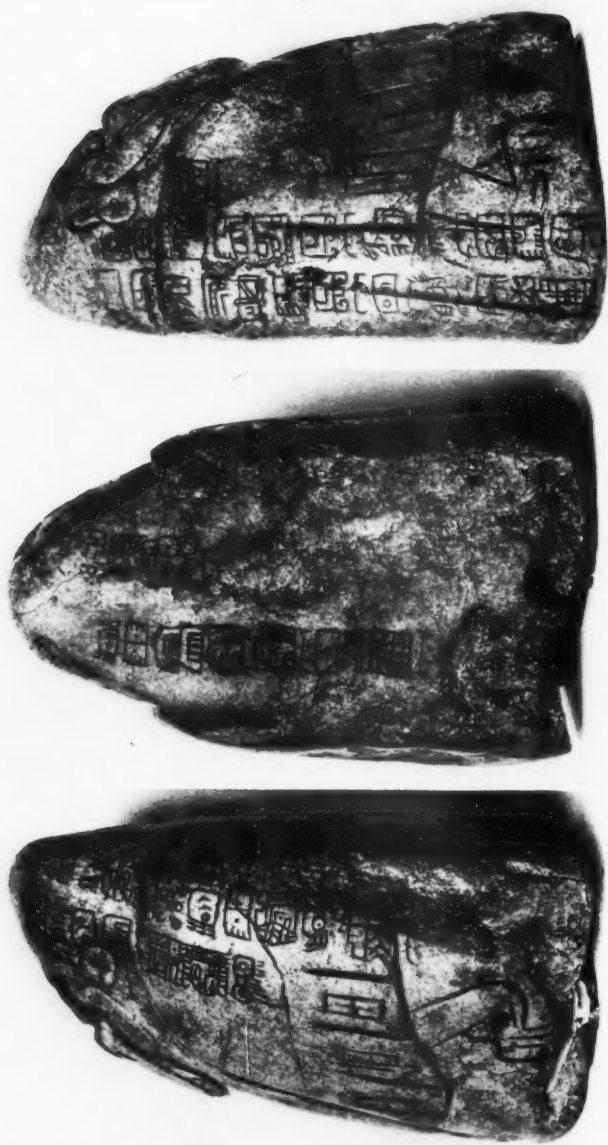
W. H. HOLMES

THIS little bird-man with its pointed crown, stubby conical body, and wealth of glyphic inscriptions, has come to be regarded as the most interesting and precious of the minor relics of antiquity that America has produced. It was found in 1903 by a peon who was plowing in the district of San Andrés, Tuxtla, about 140 miles southeast of Vera Cruz, Mexico, and after passing through a number of hands, finally found a resting place in the United States National Museum. It is composed of very hard grayish-green stone, a variety of nephrite or jade, and is about $6\frac{1}{2}$ inches in height and $3\frac{3}{4}$ inches in diameter at the base. Its general outline gives the impression of a priest in long cape or cassock. The upper part presents a human head with somewhat pointed bald crown and well-defined though not elaborately carved features. The lower part of the face is covered with a mask-like device, in appearance resembling the bill of a duck or other water-bird, carved in relief and extending down over the chest like a beard. The cheeks are overlaid by a conventional design in relief which lends a genial expression to the face, and discoidal ornaments are affixed to the ears. The idea of a cassock or other loose garment is destroyed when the figure is examined closely, for the bird-form is further emphasized by wings covering the sides of the figure, the lower margins of which are carved to represent feathers. Beneath the wings the bird's legs and feet appear engraved in outline.

The deities of the ancients took their

forms very largely from the beast world, but often were regarded as having human attributes and were so represented in the multitude of sculptures and paintings left by the ancient people. This little idol represents a somewhat novel conception, a bird-man deity. It was more usual to associate the bird with the serpent in deity making—one the fitting representative of the powers and potencies of the sky, the other of the world beneath—the human element being sometimes expressed by the visage of the man peering from the mouth of the serpent.

The figurine in its conception and execution is well within the range of ancient Mexican and Mayan achievement, and presents no features markedly suggestive of foreign influence. The general shape was evidently laboriously worked out from a block of irregular conical outline by pecking and rubbing with stone implements. The unevenness of the surface, especially on the front and back, was never fully removed, although the stone is well polished. The under-surface is unfinished and shows the striae which usually result from dividing stone with primitive saws. Examination of the broad, shallow outlines of the features of the man-bird shows that the polishing was done after these were worked out; all the glyphs, however, were engraved after the shaping of the various features of the image was completed and the surface polished. The engraving of the glyphs on the hard polished surface was by no means an easy task, and some of the narrow lines



SIDES AND BACK OF THE FIGURINE, SHOWING WEALTH OF GLYPHIC INSCRIPTIONS

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have never received a full share of the smoothing and finishing touches. Nothing definite can be said respecting the tools and devices employed in its manufacture, but it is manifest that trained and skilful hands were employed in the work.

The specimen derives special value from its chronological significance, although its value as an index of culture status is not to be overlooked. The problems of chronology are among the most important that present themselves for solution to the historian of man in America. The historic period, the period of written history as commonly conceived, begins with the Columbian discovery, although as far back as the year 1000 there occurs an isolated page of written history, the story of the Norsemen, which, however, is not fraught with particular interest to students of the aborigines. The long period antedating the arrival of Columbus is illuminated by traditions which carry our knowledge of native affairs back a little way into the shadows. The fossil remains of man and the crumbling remains of his handiwork, although non-purposeful as records, are even more illuminating, and their study by the palæontologist and the archaeologist is little by little solving the riddle of the prehistoric American.

The written history of America is not confined, however, exclusively to the Old World system of writing, for it is gradually dawning on our minds that the early Americans were a literary people and were perfecting a method of giving permanent form to their interesting history, philosophy, and poetry. Our students are making haste to interpret the many inscriptions which are found sculptured on monuments and embodied in the books that have been preserved to our time. It is found that

these writings are not merely pictographic and thus intelligible to students of a strange race only so far as the pictures tell the story, but are phonetic in part, and students are encouraged to believe that an elementary alphabet may yet be found.

There is another phase of these records which offers no little promise to the patient delver into the hidden places of history. The old texts are found to be largely calendric, and the glyphic symbols for days, months, and cycles are well determined and the dates of sculptured monuments and architectural remains are being read. The skeleton of aboriginal history is thus carried back thousands of years. The exceptional interest centering in this little image is due to the fact that, as read by Mr. Morley, its inscriptions embody the earliest date yet determined in America, a date which corresponds to 100 years before the birth of Christ in our system of chronology. Next to this in antiquity is a small tablet or slab of jade, known as the Leyden stone, the date of which is 160 years later.

According to inscriptions carved on monuments in Guatemala and Honduras, the ancient cities of the southern Maya area had their greatest development between 200 and 500 years after Christ, while the more northerly centers yield dates coming down to within a few hundred years of the landing of Columbus. These gratifying forward steps in this fascinating field of research are being followed up vigorously by Mr. Morley, who, under the liberal patronage of the Carnegie Institution of Washington, is now pursuing his studies in regions in which only those who are prepared to endure hardships and encounter dangers should venture.

The Tuxtla statuette is the work of an advanced people once occupying the

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THE MAYAN DATE CORRESPONDING TO
100 B. C. ON THE FRONT OF THE
TUXTLA FIGURINE

eastern shores of Mexico. It is therefore surmised, since its glyphs belong to the Mayan system rather than to the Aztec, that in earlier centuries the Mayan dominion extended over the territory now the State of Vera Cruz, and, further, that possibly the Huastecan tribe now occupying parts of the region is a remnant of the Maya race.

The date, as it appears on the front of the statuette, is shown in the accompanying figure. According to Morley this

consists of an introductory glyph at the top, and a series of counters which, interpreted according to the system that has been perfected by long and painstaking researches by a score of students, give the date already mentioned. The several lines of glyphs on the sides and back of the image can not as yet be read, but they doubtless relate to events of the period recorded on the front of the figure.

A chief point of interest in this work is that it establishes the important fact that twenty centuries ago the native peoples of the Vera Cruz region had risen to the stage of culture advancement which is characterized by the invention of writing, the particular step that best marks the transition from barbarism to civilization—a very high stage indeed for a people still within the confines of the stone age. It may be added that the state of culture indicated by this specimen could not have been reached in a brief period, assuming a reasonable rate of development from the most primitive known stage of advancement in America. The time intervening between the stage of simple hunter-fisher culture to the invention of an alphabet may better be reckoned in thousands than in hundreds of years. The exact chronological value of the image can never be known, but the record it bears gives countenance to the view that America has been occupied by the race far back toward the retreat of the glacial ice from the northern border of the United States five thousand or more years ago.

U. S. National Museum

SEVEN WONDERS OF THE ANCIENT WORLD

III—THE THIRD WONDER

THE STATUE OF THE OLYMPIAN ZEUS

EDGAR J. BANKS

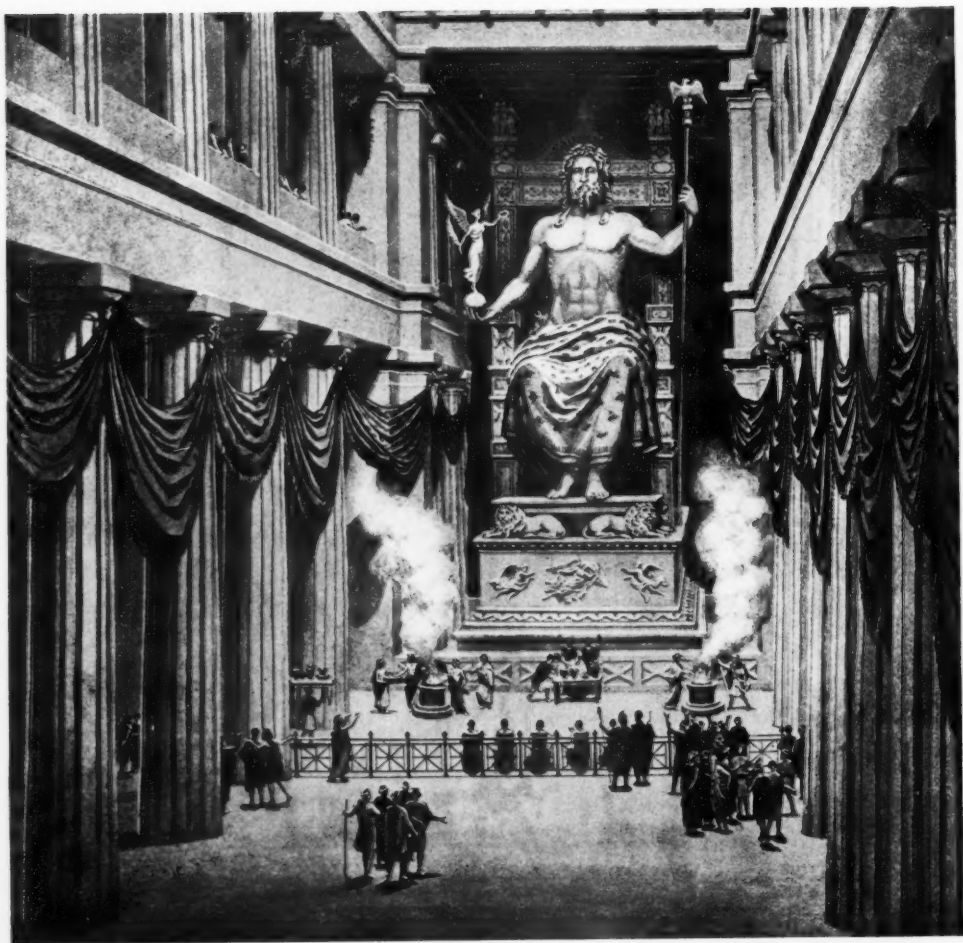
NOT far from the year 500 B. C., in the Greek city of Athens, lived Charmides and his wife. To this pair of ancient Greeks was born a son to whom the name of Phidias was given. Not another word does history tell us of the father and the mother of the greatest sculptor the world has ever known. Of the early years of Phidias' life, history is almost equally silent. However, it is fairly certain that early he was placed in charge of the most renowned artists of all Greece. Hegias of Athens, Ageladas of Argos, and the painter Polygnotus are the teachers who are supposed to have done the most to shape his career.

At Athens in the year 444 B. C. began the reign of the great Pericles. Phidias was then fully fifty years of age, and he had acquired a name sufficient to admit him to the circle of distinguished authors and artists and statesmen who frequented the salon of Aspasia, the brilliant wife of Pericles. To adorn Athens with artistic buildings and statues was one of the ambitions of Pericles and Aspasia, and it was Phidias whom they selected to carry out their plans. In full charge of beautifying the city, and with the wealth of the Athenian state at his disposal, Phidias gave to Greece much of the glory for which it has ever been famed. He devoted his greatest efforts to the statue of Athena, which he made for the Parthenon. There are numerous crude copies of the Athena, or at least her head, not only in statues and statuettes, but on all sorts of art

objects such as terra-cottas, gems, coins, vases, etc. The goddess stood wearing an elaborate helmet and holding a victory in the right hand, with a large circular shield resting on the ground at her left. The core of the statue was of wood overlaid with thin plates of ivory and of gold. Copies of the shield, which was richly engraved with a battle scene, were made in ancient times. One found upon the Acropolis shows the wonderfully fine detail of the work.

With the downfall of Pericles, Phidias, his favorite, was destined to suffer with him. The success of Phidias had brought him rivals, and they plotted to rob him of his fame. The government had provided for the statue of Athena a large quantity of gold of which the present value would amount to about \$750,000. The enemies of Phidias accused him of secreting a part of it for himself, and it seemed that there was no way for him to prove his innocence, but to the amazement of his enemies, Phidias removed the plates and had them weighed. None of the gold was missing, and the charge against him was dismissed.

But the enemies of Phidias were not discouraged. Among the figures in the battle scene engraved upon the shield by the side of the statue of Athena were two which attracted their attention. One was of a man raising a battle-axe, concealing half of his face with his arm. It was a likeness of Pericles. The other was the form of an old baldheaded man raising a large stone in the act of hurling



GOLD AND IVORY IMAGE BY PHIDIAS
IN THE TEMPLE OF ZEUS AT OLYMPIA. RECONSTRUCTION

ART AND ARCHAEOLOGY

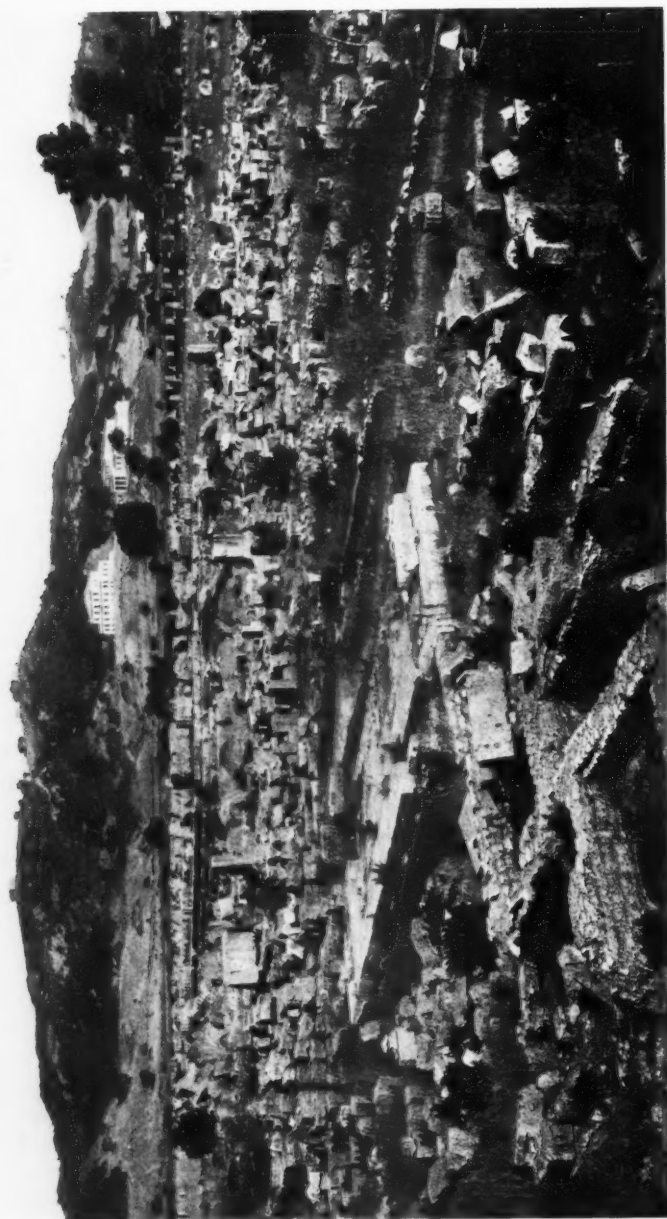
it at the enemy. It was a portrait of Phidias. Realism in the religious art of ancient Greece was contrary to custom, and the enemies of Phidias, pretending to be shocked by the appearance of the portraits in so sacred a place, were not slow in accusing him of sacrilege, an act worthy of the greatest punishment. Phidias was arrested and condemned. One tradition says that he was thrown into prison, where he died. Another, perhaps more trustworthy, says that that he was banished from Athens.

In the western part of the Peloponnesus, in the old Kingdom of Elis, is a beautiful narrow valley through which the River Alpheus flows. It was called by the Ancients "The Fairest Spot in Greece." Between the river and the hill sacred to Cronus, the father of Zeus, was the Greek center of worship even in prehistoric times. There later the precinct of Olympia stood, and about the year 460 B. C. the great temple of Zeus was built in the very center of the precinct. It stood upon a substructure three steps high, beneath which was a deep foundation. Thirty-six tall granite columns surrounded it, and the three parts of its interior were separated by similar columns.

It was just as the great temple of Zeus was nearing completion that Phidias fled from Athens, and, accompanied by his cousin Panæus, the painter, and by some of his pupils, he appeared at Olympia. Though a refugee, he was given a hearty welcome. The holy of holies in the temple was still waiting for a statue of the deity to adorn it, for though sculptors had been found to decorate the temple itself, none had yet been chosen to make an image worthy of the great Zeus. All the world knew of the skill and the fame of Phidias, and at once he was commissioned by the Elians to make the statue. Phidias ac-

cepted the commission. Perhaps it was because of his persecution at Athens that he determined that the Olympian statue should surpass in every respect the Athena of the Parthenon. Near the holy grove he built a workshop, and in its center he erected an altar to the twelve great gods whom he invoked each morning before he began the work of the day. Gold, silver, ivory, precious stones and bronze were supplied him in abundance. Carefully he constructed the wooden frame of the statue, strengthened it with iron from decay. With thin sheets of ivory, made pliable by fire, and carefully joined together, he overlaid the wood to represent the flesh. The eyes were the choicest of gems. The mantle of gold, draped over the left shoulder and arm, and all studded with enameled flowers and small figures, fell in graceful folds about the legs. On the head was a laurel wreath of gold enameled green, and the feet were shod with golden sandals. Every part of the huge throne upon which the statue was seated was decorated with the greatest care. Its arms were supported with sphinxes, each holding a youth in its arms. The background of its front was painted blue; even the back was adorned with the Three Graces, and on the other side were mystic scenes representing the struggles of Hercules, the combats of Theseus with the Amazons, and the family of Niobe. The footstool rested on lions, and it too was engraved with the combats of Theseus. On each side of the feet were four small figures of which one was a man winding a fillet about his head.

At last, after eight long years of labor, the statue was completed. The platform upon which it stood in the holy of holies measured nearly twenty feet in width and thirty in length, and it too was



EXCAVATED SITE
OF THE SACRED PRECINCT OF ZEUS AT OLYMPIA, GREECE

ART AND ARCHAEOLOGY

covered with metal plates richly engraved with mythological scenes. We do not know just how high the statue was, but the ancient authors say that its head reached to the roof forty feet above the foundation. Before it was suspended a painted curtain to secrete it from the eyes of those who entered the first two chambers of the temple.

When the work of Phidias was completed, it remained only for the great Zeus to give some sign of approval of the statue made to represent him. A tradition says that in a prayer Phidias asked if his work was acceptable, and immediately in reply a bolt of lightning flashed down. Thus Zeus spoke, and for centuries a bronze vase stood to mark the place where the lightning had struck. Nor were the people of Olympia, or the throngs of visitors who came to witness the games, less pleased. The fame of Phidias spread. Worshippers came from far and near to see the wonderful statue, and it was considered a calamity to die without having seen it, for so lifelike did it seem that the common people thought it to be a real living god.

Fortunately we can follow the history of the statue for nearly a thousand years until the time when Zeus had become a myth of the Ancients. Sixty years after it was completed cracks appeared in its ivory plates, and Damophon of Messene was employed to repair them. Somewhat later, in some mysterious manner, two of its great gold locks of hair were stolen. In Cæsar's time it was struck by lightning, but no serious damage seems to have resulted. The Emperor Caligula conceived the idea of transporting it to Rome, and of perpetuating his glory by substituting his own face for that of the god. The story says that when the workmen laid their hands upon the statue to remove it, a great peal

of laughter burst from the lips of Zeus, and they fled in terror; that the ship which was waiting in the nearest harbor to carry it away was struck by lightning and was burned. In 393 A. D. the Olympic games ceased and the city rapidly declined. In 408, during the reign of Theodosius II, the temple was burned; possibly the statue was burned with it, or, if it survived, it was broken up and carried away. Another story says that in the year 390 Theodosius I took it to Constantinople, where it perished in the fire of the year 616. The same story, however, is related of the Athena of the Parthenon, and in later ages the two statues were frequently confused.

Though the temple had been burned by the plundering Goths, its walls continued to stand, and they were converted into a Christian fortress, but a century later an earthquake cast them down. Gradually the waters of the river overflowed the ruins, burying them in the silt from the neighboring hills. In time the city was forgotten, and so it remained during the long centuries of the dark middle ages.

In 1875 the Germans began the excavation of Olympia, which they continued till March, 1881. The old precinct was buried to the depth of sixteen feet. Beneath the silt, near the base of the sacred hill, was the stadium where the games were held. Near by was the foundation of the temple of Hera; among the ruins of the houses was the home of Nero when he was a contestant in the games. In a great confusing mass in the very center of the precinct lay the fallen columns and the sculptures of the temple of Zeus. The temple foundation was uncovered; the holy of holies where the statue stood was cleared, and one might clearly see where it had been.

Alpine, N. J.



A KNEELING ANGEL
BY BERNARDINO LUINI, OF THE MILAN SCHOOL

LESSER KNOWN MASTERPIECES OF ITALIAN PAINTING

VII—A KNEELING ANGEL BY BERNARDINO LUINI

DAN FELLOWS PLATT

COMPENSATION is due Luini for the too pleasing example of his work that formed the subject of a previous article. At times the master was capable of producing something that, in large measure, entitled him to the flattering appreciation bestowed by John Ruskin. Such a work, certainly the best known of all his creations, finds itself to-day in the Brera Gallery in Milan. We see Saint Catherine of Alexandria, after her martyrdom, borne to the tomb by three reverent angels, who hold her extended body lightly in the air over an open sarcophagus bearing the cryptic symbols "C. V. S. X." "Caterina Virgo Sponsa Xristi."

Until the nineteenth century this fresco formed part of the decoration of the Villa of La Pelucca, situated near Milan on the road to Monza. During the last century, these frescoes were taken from the wall, one after the other, and transferred, some to canvas, some to wood. In this condition they became somewhat scattered, the bulk of them going, however, to the Brera and to the Royal Palace, in Milan. Recently, King Victor presented the Brera with those in the Palace. An attempt was then made to reproduce the arrangement as Luini had conceived it. A visit to La Pelucca astonished the officials, as it had been their belief that the frescoes had been cut from the wall and then transferred to wood or canvas. As a matter of fact, they had simply been drawn from the wall by the application

of a glued matrix, built up of thin sheets of paper, gradually growing thicker, until a solid mass was formed, to which the fresco, wrong side out, clung. The process was then reversed, with the application to a new backing, and the matrix removed by wetting the soluble glue with which it had been built. The result of the operation was that the underpainting, a sort of preparation in brown water-color, with the broad outline of the frescoes, was left on the wall.

Most prominent is the design of the noble fresco of Saint Catherine, of which we have been speaking, which stands over the door of the former chapel, subsequently debased into a kitchen. But one is interested to find, not three angels, as in the Brera picture, but five. Of these extra two, one is in the Brera and the other, the subject of our illustration, is in private possession in America. These angels, bearing funeral torches, were kneeling, at either end of the picture, facing in adoration, toward the body of the dead saint. The color is lovely, the tones being very delicate. The robe is green, the golden hair is bound by a still more golden diadem, while the wings are mauve and rose. Morelli, greatest of Italian critics, would surely never have said of our picture, as he wittingly said of another, when looking at a picture attributed by the hopeful owner to Bernardino of Luino (Luini), "Lui—no!"—"He, no!"



STRIKING ILLUSTRATION OF THE INVENTIVE GENIUS
OF THE GUATEMALAN FAKE MAKER



EARTHENWARE TABLETS IMITATING THE WORK OF THE ANCIENTS

EXAMPLES OF SPURIOUS ANTIQUITIES

I—GUATEMALAN POTTERY

W. H. HOLMES

IT is well that museum curators and collectors of antiquities generally should have their attention called frequently and emphatically to the fact that nearly all classes of minor antiquities and objects of art which have any considerable artistic value or scientific interest are liable to be copied or imitated and placed on sale as bona-fide productions of past times. The tourist, if he could be reached, should also be warned of the dangers that beset him, since he is usually an easy victim of these fraudulent practices. Generally he has little knowledge of the characteristics of the genuine works, and less of the prevalence of imitations and spurious productions. As bric-a-brac the copies of real antiquities, and even the curious inventions which pass as such, have considerable artistic interest and serve

the purpose of mental embellishment in the home. Not infrequently, however, these curios, regarded by the owners as of particular interest and value, are presented, possibly along with genuine and valuable articles, to museums, and in this way they acquire for a time at least the status of genuine works and occasionally creep into scientific literature as such. The scope of this "fake" industry is ever widening, and no country in which valuable originals are found escapes the fraudulent practices. In America the latest and most virulent example of this industry is reported from Guatemala. A score of collectors, among whom are some who should know better, have specimens in their possession.

Many of the spurious objects are skillfully made and in cases imitate closely

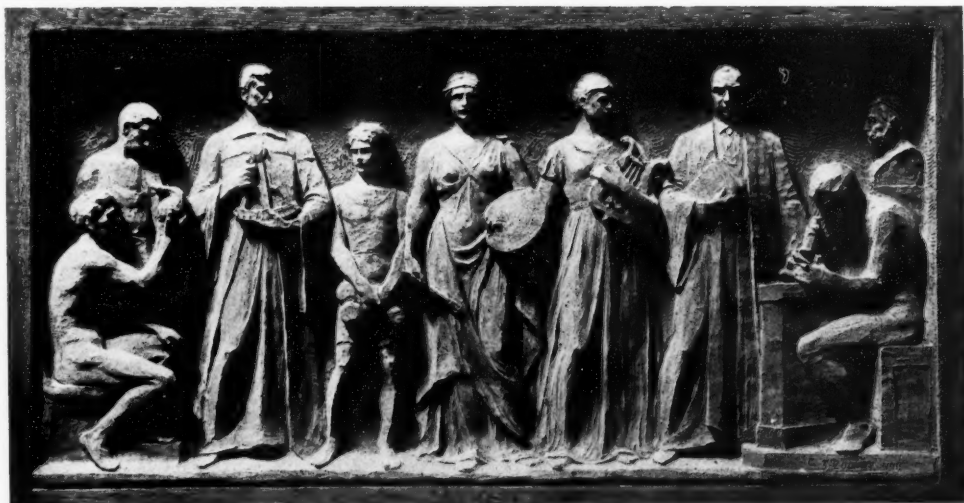
ART AND ARCHAEOLOGY

the genuine work of the ancients, but more are mere inventions in which the imagination of the artist has been given full play, yet the departure from original types is so marked as to render detection by those having intimate knowledge of the native art quite easy. Some of the Guatemalan specimens, modeled in brownish clay, are in the form of tiles or tablets of rectangular and varied outline (page 287), on one face of which are executed in low relief, figures, devices, and imitation hieroglyphs well calculated to deceive the inexperienced. The more ambitious pieces, especially the vases embodying figures of men and imaginary creatures, are loaded with strange ornaments invented or borrowed from many incongruous sources, thus betraying the fraud to the initiated. A striking example of these spurious works, said to have been produced in the studio of an enterprising sculptor in Guatemala City, is illustrated on page 286. Although much skill is shown in the modeling of this figure, the workman has failed to catch the spirit of the ancient work. It violates in many ways the canons of good taste according to our interpretation of Maya standards. The prehistoric sculptor would not have been guilty of the weak and inartistic featherwork of the headdress, the stupid mask held in the right hand

of the figure or the highly elaborated ceremonial baton supported on the left arm. There are numerous other features at variance with native ideals, and the strongly modeled visage of the personage represented is of a type unknown in Maya art.

It is understood that Guatemala has at last become aware of the great value, as a national asset, of its many antiquities, and has passed stringent laws forbidding their exportation. This is a step in the right direction, and curiously enough it has one feature at least for which the outside world may well be thankful. The modern imitations are so cleverly executed that the customs officers at the ports of the country, lacking expert knowledge of antiquities, are not able to distinguish the genuine from the spurious, and both good and bad, when found in possession of the departing tourist, are held as precious heirlooms. The collection of national antiquities is thus growing at a rapid rate, while the unhappy collectors are mourning the loss of their precious gems. Since, as thus indicated, the frauds cannot leave the country, the enforcement of the law tends to abolish the trade in false antiquities, which is another point in its favor.

U. S. National Museum



ACADEMIC EDUCATION

ZOLNAY'S CENTRAL HIGH SCHOOL FRIEZE (WASHINGTON)

"ROWAN DOUGLAS"

AN impressive illustration of the possibilities of simple, appropriate sculpture on the exterior of an educational building is afforded by the frieze, executed by George Julian Zolnay on the front of the new Central High School in Washington, of which Mr. William B. Ittner, of St. Louis, is the architect. It is said to be one of the finest and most perfectly equipped high school buildings in the United States. We present a brief sketch of this decorative frieze prepared by Mrs. Zolnay ("Rowan Douglas"): [*The Editors.*]

This frieze is not only a needed innovation in public school decoration, but strikes a new educational note by placing art where it will be unconsciously absorbed by these future men and women, along with a knowledge of human nature and other valuable public school studies not listed in the cur-

riculum. It is this kind of knowledge which makes the most profound impression and remains with us after signs and co-signs, theorems and tangents have faded into misty confusion.

The sculptor realizing the educational importance of this work, has made his lesson in stone so clear that the humblest mind can comprehend it, which, according to his spoken word, is the difference between real art and the product of mere technical skill.

These panels are eloquently symbolic of the activities going on within the school and will undoubtedly exert a profound influence upon the boys and girls who daily pass in and out of the building. It is a decoration of this kind which, more than anything else, impresses the children with the dignity of their work, elevating and glorifying those prosaic but necessary endeavors



BUSINESS TRAINING

ART AND ARCHAEOLOGY

of life, which, when efficiently performed, lighten the burden of civilization and add to the happiness of the community.

The entire frieze is more than eight feet high and fifty feet long, extending across the central projection of the building as a frontispiece, illustrating the studies of the three departments of the school: academic, business and manual training.

The first panel represents business training, a seemingly impossible subject for artistic purposes—the word itself being the very antithesis of art—but in the hands of the master miracles are wrought and we find figures symbolizing the practical vocation of shipping, accounting, geography, commerce and barter handled in a manner to stir the imagination and quicken the emotions. A world of unremembered links and relations of the practical affairs of people and nations are opened up before us and viewed through a fascinating glamour.

The central panel, devoted to academic training, is by its very nature quiet and dignified in composition as contrasted with the greater movement displayed in the two side panels. It is interesting to note how the first figure of this panel, representing chemistry, and the last, representing biology, have been made to relieve the severity of classic outline required by the figures representing mathematics, art, music, history and philosophy which are made fitting symbols of the nobility of these endeavors.

The manual training panel, the last of the group, probably makes the strongest appeal to the youthful imagination. It is here the child delights to linger over the homely, familiar tasks which are a part of every household. Here the Cinderellas of the kitchen and the sewing-rooms shake the ashes from

their feet and take their places among the immortals; here manual labor, too long the step-child of the vocations, becomes the respected master whom they strive efficiently to serve. No doubt, one of the longest strides forward in modern civilization was the inauguration of the manual training department in the public schools, and now comes a re-incarnation of the spirit that produced the Renaissance in an artist who would honor this department before men.

A novel feature in this work is the revival of the ancient custom of perpetuating in stone the faces of the men directly responsible for the erection of the building. Thus do we find in these panels the portraits of Wm. B. Ittner, the designer of the building, Snowden Ashford, the municipal architect, Emory M. Wilson, Principal of the School, and others.

Another innovation in the work was the employment of photography as a technical auxiliary: Instead of reproducing the models in the old way with dividers, the entire fifty feet of figures were photographed in sections, full size and then transferred in outline to the stone with mathematical accuracy.

Considering the great difficulties of working with heavy dividers on a narrow plank suspended some seventy feet in the air—for technical reasons all the culling had to be done on the building—the advantages of this ingenious procedure must be evident. It might be proper to state that in reproducing a plaster model in stone by the aid of dividers, it is necessary to control each one of the thousands of points of the model simultaneously from three different directions, which means that three men, each handling a large, heavy divider would have had to balance themselves in midair with the narrow space

ART AND ARCHAEOLOGY



MANUAL AND HOUSEHOLD ARTS

of a few feet, all of which was eliminated by Mr. Zolnay's new method of technical procedure.

Other works of architectural character by Zolnay are his large Tympanum at the University of Virginia and his colossal granite group on the United States Custom House at San Francisco. Of recent date is his imposing confederate monument in St. Louis and that of its founder, Pierre Laclède, erected in front of that western metropolis's city hall.

Another important work produced since his establishment in the National capital three years ago is his industrial monument for New Bedford, Massachusetts, in which he wrought out of the living granite types of bygone days with all the pathos and heroism of that sturdy New England race; a work which has earned for itself the proud title, an Epic in stone, bestowed upon it by the people and the press of New Bedford.

Zolnay's two best-known works are probably his Winnie Davis Memorial in Hollywood Cemetery, at Richmond, Virginia, and his bust of Edgar Allan Poe, at the University of Virginia; the former an embodiment of grace and spirituality, the latter a most dramatic creation of a psychologist, which Zolnay is in the highest degree, and to which must be attributed the remarkable vitality of his long list of portraits. For it is the psychologist alone who may ever hope to penetrate beyond the surface and conjure the soul of the sitter, which is the quality that makes a portrait a work of art in the highest sense of the word.

To Zolnay the creed of the craft is to labor mightily and faithfully serve a mistress who is at once exacting, erratic and in a constant state of evolution, for he regards Art as, not merely a repetition of the past, but a living issue of life whose interpretation is the mirror of our civilization.

FIFTH ANNUAL MEETING OF THE COLLEGE ART ASSOCIATION OF AMERICA

JOHN PICKARD

BY far the largest, most enthusiastic and best meeting of the Association assembled at the University of Pennsylvania on April 20-22, 1916. Headquarters were at the Normandie and some of the most interesting papers were presented as "Round Table" discussions after lunch and dinner in the private dining-room of the hotel. Here the first session was held Thursday evening, April 20. The topic was: "What Kinds of Art Courses are Suitable for the College A. B. Curriculum." Professor A. W. Dow of Columbia clearly stated the educational advantage of, and plead for, the proper recognition of technical art work. Dr. H. H. Powers, President of the Bureau of University Travel, eloquently discussed the value of historical and critical study of the great epochs and the great masters of art. Dr. John Shapley of Brown University described a very original and attractive introductory art course for college work.

On Friday morning, after gracious words of welcome had been spoken by Provost Edgar F. Smith of the University of Pennsylvania and President John F. Lewis of the Pennsylvania Academy of Fine Arts, Dr. John Pickard delivered the President's Address. After emphasizing the great work which lies before the Association, he called attention to the variety of artistic interests represented in the membership. This variety he declared is a source of power if all will unite in recognizing and encouraging good work in every form of college art teaching. He then proceeded

to discuss: "The Doubting Thomas by Andrea del Verrochio." He gave a careful critical analysis of the group and showed a probable connection between this work and the so-called group of Menelaus in the Museo delle Terme in Rome.

The next paper by Professor Arthur Wesley Dow of Columbia, "Modern Tendencies in Art," was a strong plea for adequate recognition of that which is original, vital and true in the work of the best representatives of the most recent forms of art. The speaker called attention to the fact that in all ages it is the radical rather than the conservative who has spelled progress for art. Concluding, he said: "Eliminating the copyists, the exploiters of foreign galleries, and the fakers, there is (among these modernists) a body of serious artists willing to suffer and starve for the cause who are giving new aims to art production and art education. There are also leaders who are trying to give the unspoiled mind and the free spirit a chance for expression."

In the report of the Committee on Investigation of Art Education in American Colleges and Universities, Professor Holmes Smith of Washington University presented in admirably tabulated form the results of investigations on the amount of art work actually being done in our higher institutions of learning. This report was discussed by Professor John S. Ankeney of Missouri and Professor C. F. Kelley of Ohio.

In a "Round Table" discussion after lunch, Professor Arthur P. Pope of

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Harvard presented the report of the Committee on Books for the College Art Library. This committee has made a carefully prepared card catalogue of desirable books, each card containing much valuable information besides the title of the book. It is intended that those contemplating the purchase of art books may borrow this card catalogue for a limited time to assist them in their selection. This report was discussed by Professor C. R. Morey of Princeton and Miss Georgiana G. King of Bryn Mawr.

The afternoon and evening sessions were devoted to the consideration of the important question: "What Instruction in Art Should the College A. B. Course Offer to: 1. The Future Artist; 2. The Future Museum Worker; 3. The Future Writer on Art; 4. The Future Layman?"

Those present and actually engaging in the discussion were: Under 1—Professor Frederick Dielman, College of the City of New York; Miss Cecilia Beaux; Miss Jeannette Scott, Syracuse; Professor A. V. Churchill, Smith; Professor Ellsworth Woodward, Sophie Newcomb. Under 2—Mr. Joseph Breck, Minneapolis Museum of Arts; Dr. Edward Robinson, Metropolitan Museum. Under 3—Miss Leila Mechlin, Secretary American Federation of Arts; Mr. Duncan Phillips, New York. Under 4—Professor Homer E. Keyes, Dartmouth; Miss Eva M. Oakes, Oberlin; Miss Elizabeth H. Denio, Rochester; Dr. H. H. Powers, President Bureau of University Travel; Professor George H. Chase, Harvard.

In a brief résumé like this it is impossible to give any adequate account of this remarkable series of papers.

The session Saturday morning was opened by Professor C. F. Kelley of Ohio with a very clear presentation of

certain "Problems in Art Education in Ohio."

Under the topic: "The College Art Museum and Art Gallery," Professor Frank J. Mather of Princeton explained in a most interesting and convincing manner how it is possible, at a comparatively small expense, for a college to obtain a working museum of originals. Professor William N. Bates of Pennsylvania discussed the use of a museum of casts. Professor David M. Robinson of Johns Hopkins showed how, where, and at what cost admirable reproductions of a great variety of objects of art could be obtained. Professor W. A. Griffith, Kansas, gave his experiences in securing, displaying and using splendid loan exhibits in a college art gallery.

The last paper of the morning was by Dr. G. H. Edgell, Harvard, a very interesting and fully illustrated discussion of "Sienese Art as Represented in the Fogg Art Museum."

The following officers were unanimously elected: President, Dr. John Pickard, Missouri; Vice-President, Professor George H. Chase, Harvard; Secretary-Treasurer, Professor C. F. Kelley, Ohio; Directors, Professor C. R. Morey, Princeton, Professor George B. Zug, Dartmouth.

By the courteous invitation of Mr. John G. Johnson many members of the Association were enabled to visit his remarkable collection of paintings.

A fitting climax to the entire meeting was reached when the Association was received Saturday afternoon by Mr. Joseph E. Widener at Lynnewood Hall in Ogontz. It would be difficult to say which was enjoyed most by the members, the great variety of the collections, the superb quality of every object of art seen, or the gracious hospitality of our host.

CURRENT NOTES AND NEWS

Exhibition of American Institute of Graphic Arts

ALTHOUGH this exhibition at the National Arts Club, Gramercy Park, New York, is more especially of American printing, it offers a rare opportunity to see specimens of writings from the earliest times to the present. There are Babylonian clay tablets with the cuneiform or wedge-shaped writing, one of them a pay-roll and another a grain receipt; there are parchment and papyrus rolls and books; a palm-leaf book containing part of the Buddhist scriptures; books of paper from the fifteenth century on. One learns that on this continent the first printing was done in the city of Mexico in 1539, in Lima in 1584, and in Cambridge, Mass., in 1638. Such exhibitions are becoming more and more frequent, and they are of great interest and value.

A Note on Irish Coinage

HENRY SYMONDS, one of the Council of the Royal Numismatic Society (England), has been doing some work of late on the Irish coinage of Henry VIII and Edward VI, and seems to have proved that Henry VIII struck his Irish coins at the Tower of London and at Bristol Castle, and Edward VI his issue at Dublin Castle.

He has found an interesting item in the account of Wm. Brabazon, Irish treasurer for the army, under date of October, 1536: "Also the said accountant is charged of £1382.11.0, advanced in gain upon the *new coin of the harp*, etc." Here we have the first mention of the colloquial name for the new type of Irish money which had on the reverse a crowned harp. Mr. Symonds has also been able to date three issues by the initials HI, HA, and HK, which are interpreted as the initials of the King, H for Henry, and for three of his consorts, I for Jane Seymour, 1536-1537, A (not for Anne Boleyn), but Anne of Cleves, 1539-1540, and K (not for Katherine of Aragon), but Katherine Howard, 1540-1541.

The Jumel Mansion in New York

ROGER MORRIS built a fine country house in 1763 on the upper end of Manhattan Island, which General Washington, in 1776, and Sir Henry Clinton, in 1777, used as headquarters. In 1800 Stephen Jumel bought the house, and his widow, Mme. Jumel (who preferred that name to her later name of Mrs. Aaron Burr), lived there until her death in 1865.

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Since the Daughters of the American Revolution have bought the mansion and turned it into a historical museum, few intelligent visitors to the metropolis leave without seeing the splendid French and American relics that have been kept there: Napoleon's bed, war chest, clock, chessboard and men, two candlesticks which belonged to Louis XVIII, part of the drawing-room suite of Charles X, chairs of Marie Antoinette, Voltaire's writing table, and relics of American history too numerous to mention. The army chest is the most interesting of the Napoleonic relics. Napoleon gave it to Mme. Jumel after his downfall, and on July 14, 1815, the day before he started for St. Helena, he sent by General Bertrand to her the key to the secret lock of the desk.

Visitors to New York will miss this collection now, since Mme. Jumel's great-grandniece, Mrs. J. Wade Hampton, has put the collection on sale. It is hoped, however, that the city of New York will buy it and restore it to the Jumel mansion.

R. V. D. M.

A Coptic Wall-Painting

A FRESCO which was taken from the wall of a villa near Wadi Sarga, a Coptic site about sixty miles up the Nile from Tel-el-Amarna, and brought to the British Museum, brings to notice again the story of the martyrdom of SS. Cosmas and Damian. During the Christian persecution of the Roman emperor Diocletian in Cilicia, Cosmas, Damian and their three brothers, after being tortured, were placed upon a burning pyre. The various stories agree that many of the heathen who stood near were burned, but that the brothers came through the fiery ordeal unscathed.

This newly discovered wall-painting, which is to be dated in the sixth or seventh century A. D., portrays in an artistic way the classic parallel. The painting may be thought of as a triptych for the purpose of description. Cosmas and Damian fill the two end leaves, or two-thirds of the field. Between them are represented seven smaller figures in two planes. Above, are represented the Three Children in the fiery furnace with a guardian angel (the theme being found in Daniel 3 : 25), and below them, the three younger brothers of SS. Cosmas and Damian.

The five brothers (brothers according to the Coptic, but not according to the Greek martyrologies), closely robed to the ankles, all stand with arms raised in the well-known attitude of *orantes*, all are shown with haloes, and all have their names in Greek letters painted beside their heads. The figures of the Three Children in the fiery furnace wear short open mantles, which show an underdress not unlike that of a Spanish cavalier, while their heads are surmounted by Phrygian caps, those tall caps, the top part of which rolls over to the front like

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an Ionic volute. The angel wears a toga which falls to the ankles. Below these figures is a three-line Coptic inscription.

The group of the Three Children and the angel is in red monochrome, while the other figures are done in brown, purple, and yellow. The former is also drawn with more vigor and skill. Besides, the evidence is clearly marked, which shows that the Group of Three Children was a panel painting set into the wall. Then at some later time, within a century certainly, another artist took the Three Children group as his theme, and painted his own composition around it.

R. V. D. M.

Representation of Death in Greek Art

IN one of the German archaeological periodicals (*Neue Jahrbücher*) there has just appeared a very interesting article entitled "The Representation of Death in Greek Art," written by a well-known German professor in Zürich, Hugo Blümner.

The author has studied the works of Greek sculpture and the vase paintings that represent death, carrying his study through six centuries of Greek history. Of course he recognizes that the pictorial and sculptural sources available are few in comparison with those which have been destroyed, and also that new finds may change the value of his conclusions, which are two. He finds, first, that in the archaic period of Greek art death is shown by the positions given to body, arms, legs and head. A little later the expression of the face is also added, shown by the treatment of the eyes, the opening of the mouth, and the wrinkling of the brow. The highest period of Greek art, the fifth and fourth centuries, avoids as far as possible the representation of death, and when it does portray it, softens it as much as possible. Finally, in the Hellenistic period, every possible effort is made to give a realistic representation of pain and frightfulness. The Laocoön is the best-known characteristic example of this period.

The second, and more interesting, conclusion is that all the representations of death in Greek art are those of a heroic type, deaths which come from combat with man or beast, and deaths which are attended by terrible pain. Death is personified often as the brother of sleep who leads the dead by the hand to his last rest, but the quiet death, or the death which comes from sickness, is not known to ancient Greek art.

If the representation of heroic types of death, which comes as the result of human struggle, and the avoidance of a portrayal of death, which comes as the result of human frailties, can be assumed from Professor Blümner's study, may we not say perhaps that there is in such representation a conscious didactic element? Certainly the great majority of the pictured or carved struggles between Greek gods or men and giants, centaurs, amazons, barbarians, or wild beasts, in which death ensues, shows the Greek god or man as victor.

R. V. D. M.

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Excavations in the Southwest

THE steadily increasing interest in American Archaeology is shown by the large number of excavations and explorations which are to be conducted in the states of Colorado, Utah, New Mexico and Arizona during the summer of 1916. The most important are as follows:

School of American Archaeology, at Puyé, N. M., under Dr. Edgar L. Hewett; Department of the Interior, in the Mesa Verde National Park, under Dr. J. Walter Fewkes; The Commercial Museum of Philadelphia, at Otowi, N. M., under Dr. and Mrs. Wilson; Andover Academy, at Pecos, N. M., under Dr. Alfred V. Kidder; The George Heye Indian Museum and Bureau of American Ethnology, at Zuni, N. M., under F. W. Hodge; The University of California, in Western New Mexico, under Dr. A. L. Kroeber; the American Museum of Natural History, in New Mexico and Arizona, under Nels C. Nelson, Leslie Spier and Earl Morris.

Joseph E. Widener Buys the Mazarin Tapestry

THE famous Mazarin tapestry, "The Triumph of Christ and of the New Dispensation," formerly in the collection of the late J. Pierpont Morgan, in the Metropolitan Museum of Art, has been purchased by Joseph E. Widener of Philadelphia. The price paid is said to be about \$600,000.

The Mazarin tapestry, so called because it was once owned by the great French statesman, Cardinal Mazarin, is regarded in the world of art as one of the finest of its kind. It was woven in the year 1500. Its foundation is silk and it is rich in thread of silver and gold.

Its contrasts in material and the treatment of ribs and hatchings combine to make it an exquisite picture. The composition is in triptych form, with divisions of Gothic columns, the side wings in turn being divided two-thirds of the way up by Gothic arches. It has a jeweled border.

In the upper half of the middle wing Christ is represented as sitting on the throne. His right hand is raised in benediction and His left is holding open a richly illuminated book of the Gospels. On one side of Him stands the Angel of Mercy bearing a long lily branch, and on the other side is the Angel of Justice with a sword.

Between Christ and the world below there is shown a landscape intended to separate the world beneath from the heaven above. In the world are two groups of figures, one representing the Church and headed by the Angel of Mercy, and the other headed by the Emperor. Both groups are represented as kneeling in adoration of the Saviour. On the capitals of the Gothic columns

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which separate the middle wing from the side wings are two figures, one blind-folded, carrying in its right hand a broken staff and in its left a tablet on which is written the Mosaic law. The other figure, which carries crozier and chalice, typifies the Christian Church of the New Dispensation—*Philadelphia Bulletin*.

Art and Archaeology Week of the Chautauqua (N. Y.) Assembly

THE Chautauqua Assembly will devote one full week of its general program this summer to the consideration of the place Art and Archaeology and the Classics have in everyday life. Under the designation of "Art and Archaeology Week," July 10-15, addresses, illustrated lectures, readings, and photoplays will be given bearing on ancient life, literature and art. The motive underlying this symposium is to rally all friends of sound learning who believe that ancient culture and the humanities are essential elements of modern education. Among the features of the program of especial interest to readers of ART AND ARCHAEOLOGY are the following:

James H. Breasted, of the University of Chicago, on "Archaeology and History" and "Glimpses of our Rediscovered Ancestors by Nile and Euphrates."

Francis W. Kelsey, of the University of Michigan, on "Classics in High School and College," "St. Peter and St. Paul in Rome" and "Glimpses of Pompeian Walls."

Mitchell Carroll, Managing Editor of ART AND ARCHAEOLOGY, on "America's Archaeological Heritage" and "Athens, the City of the Violet Crown."

Henry Turner Bailey, Editor of the School Arts Magazine, on "Theseus and the Minotaur."

Rossiter Howard, of the University of South Dakota, on "Our Architectural Inheritance from the Renaissance."

S. H. Clark, of the University of Chicago, will read the "Antigone" of Sophocles, the "Trojan Women" of Euripides, the "Clouds" of Aristophanes and Stephen Phillips' "Ulysses." Photoplays, such as Julius Caesar, Spartacus, and Quo Vadis, will be presented by the Community Film Company.

It is planned to devote Friday and Saturday preceding Art and Archaeology Week to a Conference on How to Quicken Public Appreciation of Art, Archaeology and the Classics. Further announcements will appear in our June number.

The Sachs Research Fellowship in Fine Arts

HARVARD UNIVERSITY announces that this fellowship, with an income of \$2000, will be available for the year 1916-17. The fellowship is to be awarded to scholars of proved ability, whether students, instructors, or others, for the purpose of enabling them to pursue in any part of the world advanced

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studies in the history, principles, or methods of the fine arts. It is open to any American, man or woman. It is to be awarded (on the basis of evidence submitted by the applicants) by the Corporation, on the recommendation of a committee consisting of the President of Harvard University, the President of Radcliffe College, the Directors of the Fogg Museum, the Chairman of the Division of Fine Arts of Harvard University, and such other members of that Division as these five may select.

Applications, accompanied in each case by evidence of the applicant's qualifications and a proposed plan of work, should be sent to Mr. George W. Robinson, Secretary of the Graduate School of Arts and Sciences, University Hall, Cambridge, Mass., before May 15, 1916. The award will be announced in June, 1916. Under the terms of the Fellowship, the committee in charge has authority to make no recommendation in case no suitable candidate appears.

Valuable Specimens from Egypt for University of Pennsylvania Museum

BECAUSE the Egyptian Government was greatly impressed with the thoroughness of the work of Dr. Clarence S. Fisher, director of the Eckley B. Coxe, Jr., expedition to Europe, the University Museum will receive more than half of a necklace which was the most remarkable find which Dr. Fisher made in his excavations on the site of Denderah, a city of such great antiquity that its origin has been lost. Several Carnelian beads inscribed with the cartouche of Sesostris (about 3500 B. C.) are the first inscribed beads ever found in Egypt, and the discovery, on many grounds, is looked upon as the most important in recent years. Hundreds of other valuable specimens found there are now packed and stored in Cairo, awaiting the end of the war for shipment to the Museum.

Some very notable stelæ from the tombs of men of many ages of the world's history were obtained, as well as about 500 pieces of pottery, many statuettes, necklaces, bronze mirrors and other articles. The stelæ were placed in the interior of the tombs and contained carved illustrations from the life of the dead, with hieroglyphic inscriptions telling of their deeds. The government claimed a number of these, but the Museum has obtained five very fine ones.

Dr. Fisher went to Denderah last November, when the high water of the Nile made further work at Memphis impossible. The work was carried on all winter without any interruption, and Dr. Fisher wrote that there was no evidence there of war and that the natives were glad to get the good wages paid them for digging. He speaks in the highest terms of praise of the attitude of the government and of the people who aided him. When he finished his work at Denderah he gave a grand feast to the Omdeh, or mayor, and to native sheiks who assisted him.—*Old Penn Weekly Review*.

BOOK CRITIQUES

THE ARCHAEOLOGY OF THE HOLY LAND.
By P. S. P. Handcock, M. A. New York,
1916: Macmillan. Pp. 283. \$3.00.

Mr. Handcock, formerly Assistant in the Department of Egyptian and Assyrian Antiquities in the British Museum, is already known favorably as an archaeologist from his excellent works on *Mesopotamian Archaeology* and *Latest Light on Bible Lands*. In the present work he gives us a useful and convenient volume on the antiquities of Palestine. The reports of the excavations of the Palestine Exploration Fund at Lachish, Tell Sandahanna, Tell es-Safi, Tell Zakariyeh, Gezer, and Beth Shemesh; of the German excavations at Megiddo and Jericho; of the Austrian excavations at Taanach; and of the American excavations at Samaria, have been carefully digested and their results classified, so that the archaeological yields of the explorations of the last twenty-five years in Palestine are now for the first time presented in a form accessible to the ordinary reader. After an introduction, in which the main epochs of the archaeological history of Palestine are discussed, the following topics are considered: caves and rock cuttings, architecture, flint, bone, ivory, and stone implements, metallurgy, pottery, terra-cotta, burial customs, worship and places of worship. The treatment is complete and scientific, and may be trusted as an up-to-date presentation of the subject. The book is copiously illustrated with a coloured frontispiece, showing a beautiful painted vase discovered at Beth Shemesh, twenty-five plates, one hundred and nine figures in the text, and two folding plans of the excavations at Jericho. Its use is facilitated by an admirable index.

The only unfavorable criticism that can be offered is in regard to the arrangement of the material. The topical method is followed throughout, as in Vincent's *Canaan d'après l'exploration récente*; that is, all stone objects are treated in the same chapter, whether they be flints of the paleolithic age, or idols of the Assyrian period; all pottery objects are discussed together, whether they be troglodyte bowls of the neolithic age, or figurines of the goddess Ashtart from the Canaanite period. This is a mechanical classification. It may serve the needs of the museum curator, who wishes merely to know where to place objects, but it is unsatisfactory for the historian. What most men want to know is not what sorts of stone or metal objects of all periods are found in Palestine, but what was the civilization of that country in each particular stage of its history. An attempt to meet this need is made by telling under each topic what was the historical development of the individual art, but this does not enable one to gain an adequate conception of the development of Palestinian civilization. It would be far more difficult to write a chronological record, but the need of the historian will never be met until this is accomplished.

It is gratifying to have, however, a volume which, in spite of minor defects, may deservedly become the handbook for students of Palestine who wish to be acquainted with the work that has been done in excavating Biblical sites and the results of research into the topography and antiquities of the Holy Land. In connection with the author's other works above mentioned, the book affords quite an adequate equipment for all general purposes.

LEWIS BAYLES PATON

Hartford Theological Seminary

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IMPRESSIONS OF THE ART AT THE PANAMA-PACIFIC EXPOSITION. By *Christian Brinton*. New York, 1916: John Lane Co. Pp. 203.

One of the most valuable services rendered by international exhibitions is the opportunity they afford for a comprehensive survey of a nation's achievement in various activities. Christian Brinton availed himself of this opportunity at the Panama-Pacific Exposition to study and compare the art exhibits of those countries which were represented by art collections and has gathered the results of his critical observations in a well-illustrated and attractively published volume.

Mr. Brinton's catholic taste and familiarity with modern European art give interest and weight to such adverse criticisms as he makes on the American art exhibits, and their placing, which he finds to be some years behind the standard set by European exhibitions and carried out by several of the foreign countries at San Francisco. He truly remarks that "we are shown what a picture is but not what it is for." We have apparently not yet progressed beyond the vulgar demand for size, numbers and cost in preference to merit and taste in presentation.

In the opening chapter, the author seeks to explain the evolution of modern art from the type which the average layman can understand and possibly enjoy, to those strange forms, known by such names as "impressionism," "cubism," "post impressionism," "futurism," and "Orphism," "Vorticism" and expressionism which have baffled the efforts of most professional painters to comprehend and have aroused only curiosity or merriment in others.

Mr. Brinton's advocacy of extreme modernism and his expressed admira-

tion of certain pictures of ultra-modern type cause one to doubt whether the professional art critic occupies a quite normal relation to art.

The professional tea taster may be an expert on the relative values of various teas, but his relation to tea as a beverage is somewhat different from that of the slightly fatigued individual who finds in his afternoon cup not only enjoyment, but refreshment. It is no reflection on the merits of roast beef as a food that the satiated appetite of the overfed regular diner-out prefers instead some novelty of culinary art.

The author's frequent admiration of works possessing a new point of view suggests that his professionally forced and too-frequent familiarity with all that class of sane good work which satisfies the æsthetic hunger of the picture-loving public, has robbed it for him of all emotion-giving power.

With this qualifying estimate of the value of the critical opinions of nearly all professional art writers, but of those of Mr. Brinton in particular, it is a pleasure to recommend this volume as an attractive memorial of the art exhibits of the Panama-Pacific and the San Diego Expositions. Many a visitor to California last year in reading these impressions of the architecture so beautiful and so unfamiliar to most Americans, of the paintings collected in the great art gallery from many countries and of the sculpture used with such admirable effect throughout the grounds, will gain a fuller comprehension of what he himself saw, and will be able to renew to no small extent the pleasures of his visit. Not the least valuable portion of the volume is the very full bibliography which will be of great assistance to those wishing to study the exposition more fully.

THOMAS C. CORNER

Baltimore

ART AND ARCHAEOLOGY

LEONARDO DA VINCI—THE ARTIST AND THE MAN. By *Osvald Sirén*. Revised with the aid of William Rankin and others. New Haven: Yale University Press; London: Humphrey Milford, Oxford University Press; 1916. 235 pages, 244 illustrations. \$6.00.

Already the literature on Leonardo da Vinci is large, and there have appeared within the last few years several important works dealing with the great Florentine painter, sculptor and scientist. But we can readily welcome the new volume of Osvald Sirén. It is the first comprehensive work on the subject that has appeared in English. Gronau "Leonardo," 1902, reliable as it is, is only a small pocket edition, while McCurdy's "Leonardo da Vinci," 1904, in "The Great Masters Series," is likewise limited in scope. The more critical and exhaustive studies such as Muntz's "Leónard da Vinci," 1899, and Seailles' work with the same title, both in French, are not accessible to the general English-reading public. Dr. Jens Thijs' sumptuous publication, translated in English from the Norwegian, confined to the Florentine period of the master, is addressed primarily to the critical world and hence is by no means a rival to the work of Sirén.

The original Swedish volume of Sirén, like the Norwegian work, is essentially a scientific study. The English version is by no means a mere translation. Fortunately for the public it is an abridgment, as far as text is concerned, while the numerous illustrations remain. These form a very valuable part of the volume; their selection and arrangement is most happy, the author offering many comparisons with the works of other masters. For instance, in treating with the lost original of Leonardo's "Leda," there are no less

than seven illustrations of copies by other painters, while two studies of Leonardo himself are offered, thus giving the reader an idea of what the original must have been like. In dealing with "The Last Supper" Sirén makes numerous comparisons with previous and contemporaneous versions of the theme, many of them illustrated. This historical-comparative treatment is carried throughout the work and assists the reader not only in forming an estimate of Leonardo's genius, but in understanding the art of the time.

Perhaps the most valuable contribution which Sirén makes to the literature on Leonardo is in his chapter on the artist's "Personality, Character, and Views of Life." Inscrutable characters are a never-ending source of interest. We try to fathom the depths of their minds, but always with partial success, and hence we are always eager to speculate anew. Leonardo is pre-eminently the inscrutable character of art-history. Sirén, fortunately, does not endeavor to rob him of this charm, by settling all the difficult problems of his life and art. But he does much to make us understand him better. Obviously, on the scientific phrase of Leonardo's genius, the work does not dwell at any length, but it does not leave this out of consideration. As a painter, sculptor, philosopher and man, Leonardo is made known to us in a new light.

In arrangement the work is excellent. It is regrettable, however, that there is no index, and hence much of its value as a source of reference is lost. The bibliography of the Swedish original is also lacking. The student of Leonardo can, however, use the English version in connection with the Swedish and thus obtain the entire benefit of the author's research.

A. E. BYE

Princeton University

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THE CIVILIZATION OF BABYLONIA AND ASSYRIA, ITS REMAINS, LANGUAGE, HISTORY, RELIGION, COMMERCE, LAW, ART, AND LITERATURE. *By Morris Jastrow, Jr., Ph.D., LL.D.* Philadelphia, 1915: J. B. Lippincott Co.

This magnificent book is designed for the general reader, besides those especially interested in the history of culture. In it is given a comprehensive and complete survey of the whole civilization of the ancient peoples, who dwelt in the Tigro-Euphrates valley. It is written by one of the foremost Semitic scholars of the world, and supersedes all works upon the subject, especially since it embraces the recent discoveries and investigations conducted by Assyriologists, the world over, as well as by the author himself, who has done more in the field of the Assyro-Babylonian religion than any other scholar.

The opening chapter contains a review of the excavations and explorations conducted in the lands of Assyria and Babylonia. This is followed by a history of the decipherment of the cuneiform inscriptions. This subject has frequently been treated by others, but it is here more clearly presented. The general survey of the history of the peoples living in the valley, which the work gives, is necessary for an intelligent appreciation of their civilization.

In the chapter on the gods, the cults, temples, and religion, Professor Jastrow has given an excellent résumé of his monumental work on the subject. The religion in the earliest period, he informs us, was already hybrid in character, embracing Semitic and Sumerian elements, and, doubtless, many others, which at present cannot be recognized. He points out how the priests endeavored to systematize the current religious beliefs, which resulted in building up

theological systems in the various centres. The deities, as in other religions, appear to have been originally personifications of nature, and yet the earliest remains of their religious literature is far removed from animistic conceptions from which it, doubtless, sprung, as that a long period of development must be assumed.

In his chapter on commerce and law, the author furnishes the reader with an excellent discussion of the Code of Hammurabi, an account of the temple administrative archives, and specimens of contracts, and legal decisions; and shows how in these the law was applied.

In the chapter on art the author gives an excellent survey of the architectural and artistic remains that have been brought to light through excavation. Sculpture in the round was practised, but rather low bas-relief was the favorite manner of expression, especially in Assyria, where a friable stone, known as gypseus alabaster, was easily obtained. One of the chief sources of the art of the land is to be found in the seal cylinders, cut out of metal and stone from all parts of the world.

This important work closes with a chapter giving specimens of the literature of the Babylonians and Assyrians, among which are found the creation, deluge and other stories of the peoples. The translation of the story of Ishtar's descent into the lower world, maxims of conduct, prayers, reports and of other texts, furnish the reader with a selection of some of their representative literary remains.

The work is written in the author's characteristic lucid style. It is sumptuously illustrated, and is a beautiful specimen of bookmaking. In every way it is a credit to the distinguished author, and the publisher.

A. T. CLAY

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